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SOME NOTES ON FRANCESCO OSANNA OF MANTUA, TORQUATO TASSO, AND OTHERS

THE Department of Printed Books has recently purchased three books of the late sixteenth century, all of which are connected with Mantua and have several individual points of interest.

The first is entitled *Theoriche ouero Speculationi intorno alli moti celesti*, by Reverend Father Paolo Donati, a Carmelite. Dedicated to Guglielmo Gonzaga, Duke of Mantua and Monferrato, it is a quarto of sixty-eight leaves of text plus ten unnumbered leaves of preliminary matter, handsomely printed at Venice by Francesco Rampazetto in 1575. The author writes his dedicatory epistle 'in Mantua, nel Vescouato', on 7 August 1575. Apart from a number of wood-cut initials, the book contains various geometrical diagrams showing signs of the zodiac and lunar and solar eclipses.

To the bibliographer this book is of great interest because of the imprint on the title-page, which reads: 'In Venetia, appresso Francesco Bernardino Osana, Libraro in Mantoua. MDLXXV.' The Museum had hitherto possessed thirty-seven books printed by Francesco Osanna at Mantua between 1582 and 1598. He actually printed until 1610, but before that his two sons, Aurelio and Lodovico Osanna, were already signing their names in imprints as 'the heirs of Francesco Osanna', e.g. in 1608, when they published a work in Spanish by Pablo Gumiel. It is now clear that Francesco Osanna (whose second name, Bernardino, appears for the first and only time in Donati's book) was already a bookseller in Mantua as early as 1575, but as a publisher he had to send his manuscripts to Venice to be printed. There was one other printer at work in Mantua during this period, Giacomo Ruffinelli (active from 1547 to 1589), but the two were probably such deadly rivals that Osanna would never employ Ruffinelli to print for him. Rampazetto, the printer in Venice whom Osanna employed instead in 1575, was most prolific between 1553 and 1574; after that his output diminished considerably, but his heirs continued until 1590 and his son Giovanni Antonio until the early seventeenth century.

But although the Museum's Short-Title Catalogue of Italian Books to 1600, published in 1958, records nothing printed by Osanna before 1582, he was in fact printing from 1578 on a fairly substantial scale. A book by Ioannes Paulus Donatus, Carmelite, who is evidently identical with the Paolo Donati mentioned above, was published by Osanna in 1578 and presumably also printed by him. It is a quarto of ff. 309, entitled (in very indifferent Latin) 'Gonzagiorum, seu solutionum apparentium contradictionum in dictis Arist. & D. Thomae Aquinatis

libri quatuor, in totidem meteororum Aristotelis, & in eosdem D. Thomę Commentarijs'. There is no copy of this book in the Museum, but copies are in the Bodleian at Oxford and the National Library at Rome. The author's address to Cardinal Philippus Boncompagnus is dated 'ex Carmelo Mantuano' on 1 November 1577. It may well be the first book to come from Osanna's new press. Another book which he printed in 1578 is 'Constitutiones Reuerendissimi D. D. Marci Gonzagae Mantuae Episcopi in Dioecesana Synodo promulgatae anno Domini MDLXXVII'. This ends with 'Editto di Monsig. Reuerendis^{mo}. Gregorio Boldrino Vescouo di Mantoua. Intorno alla riforma del Clero Mantouano,' dated 20 March 1568, which may be an error for 1578. Copies of this book are in Cambridge University Library and the Biblioteca Comunale, Mantua. At least six other books of this year, 1578, are recorded from Osanna's press, but are so rare that I have located a copy of only one of them. He also printed five or six books in 1579, and it is a copy of one of these, bought by the Museum in June 1961, which is the second of the three interesting recent acquisitions.¹ The title is: 'De anni cursu, verno aequinoctio, et Caesaris calendario reformando, ac phase legitimo tempore celebrando, commentariolus.' The author is Georgius Carrettus of the noble family of Savona, legal adviser to the Duke of Mantua, and his address to the Duke is dated 'Mantuae, quarto nonas Iunias [2 June] 1579'. A fragment in the library at Mantua consists of the first four leaves only, but the Museum's recently purchased copy is perfect, having thirty-six leaves signed A-I⁴. This book of June 1579 is now the earliest book from the Osanna press in the British Museum; between it and our next earliest, of 1582, Osanna printed only one known book in 1580 and about seven in 1581, all of which are exceedingly rare or have disappeared altogether.² His peak years as Ducal printer to the Gonzagas seem to have been from 1585 to 1595: in the single year 1590, for instance, he printed no fewer than fourteen books, some of them substantial works of 300 pages or more; but after 1597 he seems to have averaged not more than about six books per annum.

The third notable accession was printed in Ferrara, but nevertheless has a Mantuan connexion. It is a copy (bought in September 1965) of the first edition of Torquato Tasso, *Scielta delle rime*, in two parts, dedicated to Lucretia d'Este, Duchess of Urbino, and printed by the foremost printer of Ferrara, Vittorio Baldini, in 1582. As the printer's address to Lucretia d'Este was written in Ferrara on 30 November 1581, we may infer that the book was published early in the following year. Tasso himself, who had returned to Ferrara in 1579, was confined to the hospital of Sant'Anna in Ferrara for seven years owing to his fits of apparent insanity and it was not until the late summer of 1586 that he left Ferrara for Mantua in the train of Duke Vincenzo Gonzaga. Thenceforward he frequently visited the printing-house of Francesco Osanna. The volume of his poems which had been printed in Ferrara in 1582 and is now in the British

Museum had, however, in all probability found its way to Mantua very shortly after publication, for written on the title-page are the notes of ownership 'Di Antonio Beffa Negrini. Et hora è di Carlo Ant^o. Zanetti.'

Antonio Beffa Negrini was born at Asola in the province of Brescia in 1532 and died on 7 April 1602, according to Mazzuchelli.³ He lived for a long time in Mantua, and from 1580 until his death his home was at Piubega in the province of Mantua. Among the many literary figures whom he counted as his friends the most illustrious was Torquato Tasso. He published a volume of *Rime* at Venice in 1566, but the only complete book by him which is in the Museum is his posthumous publication, in prose and verse, entitled *Elogi storici di alcuni personaggi della famiglia Castiglione*, printed by Francesco Osanna in 1606. Various poems by him appear in anthologies edited and published by other men of letters. Mazzuchelli records that another volume of *Rime* by Beffa Negrini, which was never printed, passed into the hands of his son-in-law, Carlo Antonio Zanetti, who was the second owner of the volume of Tasso's poems now purchased by the Museum. It is also interesting to remember that in 1586 Francesco Osanna published *Il Castiglione, ouero Dell'arme di nobiltà*, by Pietro Gritio, or Grizio, who came originally from Iesi. The editor was Antonio Beffa Negrini, whose introductory epistle to Counts Girolamo and Paolo Canossi was written in Mantua on 3 March 1586, and the Museum's copy of this book, purchased in January 1848 and before that forming part of the Libreria Colonna in Rome, is copiously annotated in the margins with manuscript notes in more than one hand. A certificate inserted at the beginning of the volume, signed by Luigi Maria Rezzi, Librarian of the Barberini Library in Rome, and by Cardinal Angelo Mai, the friend of Leopardi, confirms that one of these hands is that of Torquato Tasso. It is easy to imagine that Tasso and Beffa Negrini sat in Mantua soon after the book was published in 1586, and together went through the text which Beffa Negrini had just edited, Tasso adding his comments in the margin. The volume of Tasso's poems printed in Ferrara in 1582 which the Museum has just acquired may possibly have been given by Tasso to Beffa Negrini in Mantua after Tasso's arrival there in 1586; but as Tasso had no control over the publication of his works while he was confined in St. Anna, it is known that he viewed them and their printers with grave suspicion and even anger: in this case he may have repudiated all responsibility for the unlicensed appearance of the Ferrarese edition.⁴

D. E. RHODES

³ This copy has an interesting provenance. Its earliest recorded owner, who writes on the title-page 'D. Valētini Fontani liber', appears to have been Walenty Fontana (1545-1618), mathematician and physician, who studied at Padua, where he may well have bought this book. Later he was Rector of Cracow University. His astrological

studies would make him wish to own this text. The book then belonged in 1733 to the Jesuit house of S. Barbara at Cracow; and it also bears the stamp of Dobrzechów, a village in south-east Poland, with a library belonging to the family of Michałowski. The volume returned to Italy before the Museum purchased it in 1961. I am

grateful to Dr. H. Świdorska for helping me to trace the book's adventures in Poland.

² See two articles by Count Alessandro Magnaguti: 'Gli Osanna tipografi mantovani dei secc. xvi e xvii', in *Atti dell'Accademia Virgiliana di Mantova*, vols. xix-xx (1929), pp. 65-110; and 'Il Tipografo del Tasso: messer Francesco Osanna', in the same periodical, nuova serie, vol. xxv (1939), pp. 157-68. In a letter to me written a few years ago, the author explained that all his titles of books printed by Osanna for which he had

been unable to locate copies were taken from a number of ledgers of the Osanna press still extant in Mantua.

³ G. Mazzuchelli, *Gli scrittori d'Italia*, vol. ii, pt. ii, Brescia, 1760, pp. 614-17. For a more up-to-date bibliography on Beffa Negrini, see *Mantova. Le lettere*, vol. ii, a cura di Emilio Faccioli, Mantova, 1962, p. 477, n. 95.

⁴ See C. P. Brand, *Torquato Tasso*, Cambridge University Press, 1965, p. 134.

THE UNIVERSAL POSTAL UNION COLLECTION OF POSTAGE STAMPS

IN November 1964 the General Post Office deposited at the British Museum, under section 4 of the Public Records Act, its duplicate Universal Postal Union collection of stamps, comprising 93,448 specimens, covering the period from 1908 onwards. There were very few postal administrations not represented in this collection, which now forms a most valuable supplement to the collection of stamps of the world from 1840 to 1890, bequeathed to the Museum by Thomas K. Tapling in April 1891.

Between 1892 and 1904 the Tapling Collection was remounted and written up for the Department of Printed Books by Edward (later Sir Edward) Bacon, a close friend of Tapling, and now stands in three cabinets at the north end of the King's Library. In the decade following Tapling's death numerous donations were made by philatelists to fill the gaps down to the end of the year 1890. The collection, representing the first fifty years in the history of the adhesive stamp, is thus virtually complete. Little attempt seems to have been made, however, to continue the collection, in spite of encouragement from prominent philatelists of the period, not the least of whom was Bacon himself. In July 1900 he secured from the Crown Agents for the Colonies¹ a small collection of proofs of colonial stamps and negotiated with them the commencement of the practice whereby they sent to the Museum specimens of all new stamps provided under their aegis for the colonies and protectorates. This has continued down to the present day and the Crown Agent's Collection now numbers about 18,000 stamps.

Nevertheless, the stamps of the dominions and foreign countries were not represented in the Museum's collection after 1890. Wilmot Corfield, one of the most prominent figures in Anglo-Indian philately at the beginning of this century, waged a one-man campaign from 1910 onwards for the augmentation of the Tapling Collection or, if this were impossible, the creation of a collection of modern stamps in some other museum in the London area.² At the Fifth

Philatelic Congress, held at Edinburgh in 1913, he gave a paper outlining his proposals for the completion of the Tapling Collection and the establishment of a National Collection Committee which would assist the British Museum, on a voluntary basis, in keeping it up to date. The Congress unanimously endorsed the latter resolution and Messrs. E. D. Bacon, Percy Bishop, Wilmot Corfield, F. J. Melville, R. B. Yardley, and Franz Reichenheim were elected to the committee.³

Little was done to implement this resolution, but Bacon, in his capacity as honorary philatelic adviser to the Museum, investigated the possibilities of acquiring stamps from the General Post Office. As a result a parcel of stamps was handed over to the Museum early in 1914.⁴ The General Post Office offered tentatively to make regular donations of stamps to the Museum, but the offer was declined and, with the advent of the First World War, the matter was shelved indefinitely.

It is necessary at this juncture to explain how it came about that the General Post Office had acquired these collections of stamps in the first place. The earliest attempt at international co-operation on a large scale was the General Postal Union, founded in October 1874. Previously individual states entered into bilateral postal treaties with each other, but it was not until that date that any multilateral arrangement for the handling of mail between countries was agreed. One of the arrangements provided by the Union, which changed its name to the Universal Postal Union in 1878, was the establishment of the Bureau International des Postes under the auspices of the Swiss postal administration. The Bureau was to serve as the medium for regular and general notifications concerning international postal relations. A Postal Congress was held in Paris from 1 May to 4 June 1878 and a number of regulations were drawn up. Article XXIX dealt with communications which were to be sent to the International Bureau. Clause 2 of this Article concerned documents which members of the Union were to transmit to one another via the Bureau and sub-Clause 4 stated that such items should include 'the collection of their postage stamps'.⁵

Originally eighty copies of postal documents and a similar number of postage stamps were required from each member of the Union for distribution by the Bureau to the other members. It appears to have been taken for granted that specimens would be required of any new stamps which differed in value, colour, or design (but not normally in watermark or perforation) from those previously in use. The intention, no doubt, was to keep postal administrations well informed as to the officially issued postage stamps of all the other members of the Union, and to enable them to compare with the issued stamps any suspected forgeries which might reach their offices through the post.⁶

The Bureau required three examples of each of the postage stamps and stamped stationery for its own collection, but the other members of the Union

were content with one each, except the United Kingdom which, for some obscure reason, succeeded in obtaining two examples. From 1 April 1886 members of the Union were required to provide for each other, through the intermediary of the Bureau, collections of stamps in triplicate.⁷ Between 1891 and 1907 the number of specimens circulated to each postal administration was five but thereafter the figure dropped to three again.⁸

Of the three specimens sent to the General Post Office one was placed in the main collection begun at the instigation of Sir Rowland Hill himself in 1862, while a second was added to the collection maintained since 1908 by the Accountant General's Department.⁹ The third specimen was given by the General Post Office to King George V who had been an ardent philatelist since his days as a midshipman in the Royal Navy. The king, however, decided to concentrate on the stamps of the British Commonwealth in 1906 and from then on handed over the foreign stamps to the Royal Philatelic Society, of which he had been President from 1891 till 1910.¹⁰

Negotiations were reopened between the General Post Office and the Museum in June 1962 and culminated in November 1964 with the transfer of the collection hitherto maintained by the Accountant General's Department. Since then specimens of all new issues received by the General Post Office from the International Bureau have been forwarded to the Museum for inclusion in this collection.

Unlike the Tapling Collection and the more specialized philatelic collections in the Museum, the Universal Postal Union Collection contains no outstanding rarities. Nevertheless it fills an important gap in that the stamps issued since Tapling's death are now represented. The period between 1890 and 1908 still remains to be completed but the stamps transferred by the General Post Office in 1914 have reduced this considerably. There is some overlapping in so far as the Crown Agents Collection covers the same period. Colonial stamps circulated by the Universal Postal Union from 1885 till 1948 were overprinted or perforated SPECIMEN for security reasons, whereas the stamps given to the Museum direct were in mint, unoverprinted condition. In recent years the study of 'Specimen' overprints has developed as a branch of philately and the main value of this collection lies in the fact that it represents a period when such overprints (and their equivalents in German, Spanish, Russian, Italian, and Dutch) were in vogue. There are a few stamps which were distributed through the Universal Postal Union but which were not subsequently issued in the country of origin. In these cases the only examples to survive are invariably in the official collections of postal administrations. They include the St. Helena 1*d.* of 1903 printed entirely in red (instead of in red and black)¹¹ and the Jamaica 6*d.* of 1921, depicting the proclamation of the Abolition of Slavery in the Colony in 1838.¹²

There are still a number of gaps in this collection, notably in the Russian

section where the stamps between the Romanoff Tercentenary series of 1913 and the Lenin memorial series of 1924 are totally absent—a mute witness to the upheavals in Russia during that period. Surprisingly also, there are no British commemorative stamps in the collection prior to 1961. Prior to handing over the collection to the Museum, the General Post Office decided to retain the British commemorative stamps in it, to form a reserve collection for exhibition purposes.

Apart from the interest to the student of 'specimen' stamps the value of this collection undoubtedly lies in its world-wide scope, as it provides the general public with the stamps of almost 500 postal administrations, past and present. The General Post Office has since deposited at the Museum all the new issues of 1964 and 1965, amounting to approximately 5,000 stamps in each case. It is hoped shortly to display the stamps of the world issued during 1965 in a cabinet at the north end of the King's Library and the intention is that this display will be changed annually. The Universal Postal Union Collection has already furnished the specimens for the exhibition of 'Maps on Stamps' which was held from December 1965 till May 1966, in conjunction with the Map Room, at the North Entrance of the Museum.

JAMES A. MACKAY

¹ Since 1 Apr. 1954 redesignated as the Crown Agents for Overseas Territories and Administrations.

² Wilnot Corfield, correspondence in *The London Philatelist*, vol. 19 (1910), p. 175.

³ Wilnot Corfield, 'The National (Stamp) Collection Committee', *Report of the Fifth Philatelic Congress of Great Britain held at Edinburgh* (London, 1913), pp. 38-45.

⁴ E. D. Bacon, 'The National Stamp Collection at the British Museum', *The London Philatelist*, vol. 31 (1922), p. 3. These stamps comprised specimens received by one of the West Indian colonies from the Universal Postal Union and subsequently forwarded to London. Bacon arranged these stamps as the Museum's Supplementary Collection in 1920-2.

⁵ *Circulaire du Bureau international des Postes* 36/3151, dated 12 Dec. 1878.

⁶ Marcus Samuel, 'The Distribution of "Specimen" Stamps by the Universal Postal Union', *Stamp Collecting*, vol. 103 (1964), p. 477.

⁷ *Documents du Congrès postal universel de Lisbonne*, 1885, vol. ii (Berne, 1886), Article XXIX.

⁸ The introduction of the quintuplicate system was rectified under Article XXXIII. *Documents du Congrès postal universel de Vienne*, 1891 (Berne, 1892), and notification of its repeal appeared in *Circulaire* 4796/340 dated 28 Sept. 1907.

⁹ It would appear from a *Memorandum on the Preservation of the Official Collection of Postage Stamps, Post Cards, etc.*, drawn up by R. W. Hatswell on behalf of the General Post Office in Apr. 1908, that prior to that date the Post Office had become very lax in the maintenance of its reference collection. In the flush of pride engendered by the occasion of the Golden Jubilee of Penny Postage in 1890 the General Post Office had invested £25 in a small cabinet with sliding frames which was used to house a random selection of British, colonial, and foreign stamps. The bulk of the stamps received from the Universal Postal Union since 1879, however, were allowed to lie loose among the files of U.P.U. documents and correspondence. Hatswell recommended that, 'while the papers are being examined, opportunity be taken to prepare the collection in duplicate. . . . It is not thought that there is any pressing necessity for preparing a duplicate set of the post cards, etc.' For this reason the Accountant General's collection, now transferred to the Museum, does not contain any items of postal stationery.

¹⁰ Sir John Wilson, Bt., K.C.V.O., *The Royal Philatelic Collection* (London, 1952).

¹¹ In 1911 the postal authorities in St. Helena ordered from De La Rue a supply of the 1d. postage stamp 'printed all in red'. This was intended to refer to the small King's Head stamp of 1902; on account of the ambiguity, however, the order was executed using the plates of the larger

pictorial stamp of 1903, and the usual number of specimens was forwarded to the Universal Postal Union. On the arrival of the consignment at St. Helena the error was discovered, and the entire issue, with the exception of a few specimen copies, was burnt by the authorities.

¹² This stamp was not issued on account of

political unrest in the island. Copies overprinted SPECIMEN vertically (either upwards or downwards) have been recorded on both Multiple CA and Script CA watermarked papers. The design, based on a contemporary print, was in fact used for the 6d. denomination of the Tercentenary series of May 1955.

PRINTED MUSIC FROM THE COLLECTION OF ALFRED CORTOT

ALFRED CORTOT (1877-1962) was best known as a pianist of international repute who specialized in the interpretation of the music of the romantic and modern schools. In his later years, when his fame as a performer and teacher was at its height, some of his earlier activities tended to be forgotten. As a young man he enjoyed considerable reputation as a conductor. In 1902 he gave the first performance in Paris of Wagner's *Götterdämmerung*, and conducted some historic productions of *Tristan*. Cortot also organized a concert society at which many new and neglected choral and orchestral works were heard. Not unnaturally, his musical fame has overshadowed his activity as a collector.

Cortot began to collect old music, first and early editions and manuscripts, as soon as he was able to afford them. His interest was first aroused when Max Springer of the Berlin Staatsbibliothek (who had, as a music critic, written a glowing account of Cortot's first Berlin recital) invited the young artist to visit him in the library and showed him some of its treasures. Cortot used to answer the question 'which is the most precious item in your collection?' by pointing to a small gold pendant attached to his watch-chain. It contained a tiny piece of blank paper from a corner of the autograph of the Ninth Symphony which had become detached on the occasion of his visit to Springer.

Cortot began systematic collecting through the inspiration of Henri Prunières, who became his neighbour in Paris in 1913. It was Prunières who not only made Cortot familiar with old music, but also suggested to him the plan (to which he adhered throughout his life) on which the collection should be organized. The main sections of musical literature were built up and catalogued by Cortot himself under the following headings: *Théorie Musicale*, *Esthétique*, *Histoire de la Musique*, *Instruments*, *Méthodes*, *Bibliographie Musicale*, *Dictionnaires*, *Catalogues*, *Périodiques*, *Biographie*, *Mémoires*, *Ouvrages relatifs à la Musique*, *Notation*. The music was classified under the headings: *Musique Instrumentale avant 1800*, *Musique Vocale Religieuse*, *Musique Vocale Profane*, *Musique Dramatique*, and *Danse*. In addition, Cortot amassed a vast working library of piano music, chamber music, and orchestral scores.

The collection of autograph music and letters was among the finest assembled in this century, and unique for its many important works by French composers, notably Debussy, Ravel, Fauré, Franck, Saint-Saëns, and others. Chopin, Schumann, Brahms, as well as the classics were represented by several outstanding pieces, and by many fine letters.

The walls of Cortot's house were full of original portraits of musicians; paintings, drawings, and prints (classified under 'Iconographie Musicale' in the catalogue), including such treasures as Saverio della Rosa's portrait of the young Mozart, one of the three original versions of Renoir's portrait of Richard Wagner, the famous Chopin portrait attributed to L. Rubio, a watercolour of Manet's wife sitting at the piano, painted by her husband, and some of the finest extant portraits of Liszt, Schumann, and many other composers from the eighteenth to twentieth centuries. Cortot also possessed a remarkable collection of coins and medals of musical interest, and a collection of postage stamps showing musicians or musical subjects.

Cortot combined the qualities of one of the greatest lyrical and poetic pianists of his time with those of a scholar. His knowledge of the history of music, of musical theory, and of musical practice from the seventeenth century to modern times, was phenomenal. He was his own librarian, and himself catalogued and cared for his whole collection. Although the library contained very many treasures of interest to bibliographers and bibliophiles, it was primarily a monument to the encyclopedic musician, for whom every aspect of musical history had significance in relation to the revival of old music in performance of today.¹

Cortot's collection of printed music was acquired after his death by Otto Haas, from whom the British Museum has recently purchased a selection of rare pieces, which fairly reflect Cortot's interests and tastes. The full list with press-marks is as follows:

ALBERTO, da Rippa

Premier livre de tabulature de leut, contenant plusieurs chansons & fantasies. ff. [44].
De l'imprimerie de Michel Fezandat: Paris, 1553. obl. 4°. K. 7. c. 19

ANET (Jean Baptiste)

Premier livre de sonates à violon seul et la basse continue, etc. (Gravez par L. Hue.)
pp. 58. Chez l'Auteur: le S^r Boivin: Paris, 1724. fol. h. 1728. k

B., B. D.

Second livre de chansons pour danser et pour boire. De B. D. B. [i.e. Bénigne de Bacilly.]
ff. 38. Robert Ballard: Paris, 1664. 8°. K. 7. c. 13 (2)

B., B. D.

III livre de chansons pour danser et pour boire de B. D. B. [i.e. Bénigne de Bacilly.]
ff. 39. Robert Ballard: Paris, 1665. 8°. K. 7. c. 13 (3)

B., B. D.

XXII livre de chansons pour danser et pour boire. B. D. B. [i.e. Bénigne de Bacilly.]
ff. 37. *Robert Ballard: Paris, 1663.* 8°. K. 7. c. 13 (1)

BACH (Johann Sebastian)

[Clavier Übung. Theil III.] Dritter Theil der Clavier Übung, etc. MS. CORRECTIONS.
[*Leipzig, c. 1740.*] obl. fol. K. 10. a. 42

BARBERIS (Melchior de)

Opera intitolata continua. Intabolatura di lauto di fantasie per sonar uno solo con uno
lauto, & farsi tenore & soprano: madrigali per sonar a dui lauti, fantasie per sonar a dui
lauti: fantasie per sonar sopra la chitera da sette corde. . . . Libro decimo. *Apud Hieronymum
Scotum: Venetiis, 1549.* obl. 4°. K. 7. c. 20

BINAGO (Benedetto)

Coronae diuinarum laudum . . . quae tribus concinitur vocibus, liber primus. (Cantus I. —
Cantus II. — Bassus.) 3 pt. *Apud heredem Simonis Tini, & Philippum Lomatium: Mediolani,
1604.* 4°.

— Partitura delli motetti a tre voci. . . . Libro primo. pp. 51. *Appresso l'herede di Simon
Tini, & Filippo Lomazzo, compagni: Milano, 1604.* 4°. K. 7. c. 15

BOISMORTIER (Joseph Bodin de)

Cantates françoises a voix seule, mêlées de simphonies. . . . Œuvre cinquième, etc. (Gravé
par Duplessy.) [Score.] pp. 101. *Chez l'auteur, etc.: Paris, 1724* [c. 1735]. fol.
H. 451. a (1)

BOISMORTIER (Joseph Bodin de)

Second livre de cantates a voix seule avec simphonie. . . . Œuvre 67°. . . . Gravé par S^r Huë.
(Vertumne. — Acteon. — Ixion. — Les Titans.) [Scores.] pp. 11. 12. 12. 24. *Chez
l'auteur, etc.: Paris, 1737.* fol. H. 451. a (2)

BOISMORTIER (Joseph Bodin de)

Trente troisième œuvre . . . contenant six gentillesses en trois parties, pour la musette, la
vielle, et la basse, etc. [Parts.] 3 pt. *Paris, 1731* [c. 1745]. fol. g. 11. d (3)

BOISMORTIER (Joseph Bodin de)

Œuvre quarante cinquième . . . contenant un second livre de gentillesses en trois parties,
pour les musettes, vieles, haubois, violons, flûtes-à-bec, ou traversieres, avec la basse.
[Parts.] 3 pt. *Chez l'auteur, etc.: Paris, 1733* [c. 1745]. fol. g. 11. d (1)

BONONCINI (Giovanni Battista)

Sinfonie a trè istromenti, col basso per l'organo. . . . Opera quarta. (Violino primo. —
Violino secondo. — Violoncello. — Violone, ò tiorba. — Organo.) 5 pt. *Per Giacomo Monti:
Bologna, 1686.* 4°. d. 26. b

BOUSSET (René Drouart de)

Concertos en triots [*sic*] pour les vieles et musettes, qui se peuuent jouer sur les flutes
traversiere [*sic*] et a bec, hautbois et violon. . . . 1^{er}. oeuvre. [Parts.] 3 pt. *Chez l'auteur, etc.:
Paris, 1736.* fol. g. 11. d (2)

COLIN (Pierre)

Liber octo missarum. . . Moduli . . . totidem sunt. Parthenica cantica . . . octo sunt, etc.
ff. 112. *Iacobus Modernus excudebat: Lugduni, 1541. fol.* K. 2. i. 30

CORRETTE (Michel)

VI duetti à due violini, ò à flauti traversi. . . Opera XXIII^a [Score.] pp. 26. *Chez l'auteur; M^e Boivin: Paris, [c. 1740]. fol.* f. 734. c

CORRETTE (Michel)

Sonates, pour deux flûtes traversieres ou deux pardessus de viole. Sans basse. . . Opera secunda. Seconde edition. [Score.] pp. 24. *Chez l'auteur, etc.: Paris, [c. 1740]. fol.* f. 734. d

COUPERIN (François)

Nouvelles elevations, ou Versets des motets chantez devant le roy, en 1702. 1703. & 1704. pp. 70. *Chez Christophe Ballard: Paris, 1704. obl. 4°.* B. 735. a

DANDRIEU (Jean François)

Premier livre de pièces d'orgue. pp. 79. *Chés M^r. Corrette, etc.: Paris, [c. 1755]. obl. fol.* K. 5. c. 1

DAUVERGNE (Antoine)

Concerts de simphonies a IV parties. . . Œuvre III^{me}. . . Gravées par Le s^r Hue. [Parts.] 4 pt. *Chez le portier de l'Opera [sic], etc: Paris, [c. 1755]. fol.* h. 141. j (1)

DAUVERGNE (Antoine)

Concerts de simphonies a IV parties. . . Œuvre IV. . . Gravées par Le S^r. Hue. [Parts.] 4 pt. *Chez le portier de l'Opera, etc.: Paris, [c. 1755]. fol.* h. 141. j (2)

DAUVERGNE (Antoine)

Six sonates en trio pour deux violons avec la basse continuë. . . Œuvre I^e. . . Gravée par M Vandôme^{!!} [sic]. [Parts.] 3 pt. *Chez l'auteur, etc.: Paris, [1751?]. fol.* h. 141. j (3)

DUVAL (François)

Quatrième livre de sonates pour le violon et la basse. . . Gravé par Claude Roussel. pp. 36. *Chez l'auteur: Paris, 1708. obl. fol.* f. 380. p

FABRICIUS (Werner)

E. C. Homburgs Geistlicher Lieder Erster Theil mit zweystimmigen Melodeyen geziehet von Wernero Fabricio. (Ander Theil mit dreystimmigen Melodeyen gezieret von Paul Beckern.) 2 pt. *Gedruckt bei Georg Sengenwalden, auf Unkosten Martini Müllers: Jēhna, 1659. 8°.* C. 207. a

GALILEI (Michelagnolo)

Il primo libro d'intaulatura di liuto . . . Nel' quale si contengono varie sonate: come, toccate, gagliarde, correnti, volte, passemmezzi & salterelli, etc. pp. 56. *Monaco di Bauiera, 1620. fol.* K. 3. m. 21

GIANNOTTI (Pietro)

Sonate a violino solo col basso. . . Opera prima. . . Gravé par M^{lle} Louise Roussel. pp. 71. *Chez Le S^r. Boivin: Paris, [1728]. fol.* h. 1728. 1

GIANNOTTI (Pietro)

Sonate a violino solo col basso. . . . Gravé par Mme. Leclair. Opera seconda. pp. 73.
Chez l'auteur, etc.: Paris, [c. 1730]. fol. h. 1728. m

GREGORI (Giovanni Lorenzo)

Arie in stil francese a una e due voci, etc. pp. 50. *Per Bartolomeo Gregori: Lucca, 1698.*
obl. 4°. K. 7. c. 17

JACQUET DE LAGUERRE (Élisabeth Claude)

Sonates pour le violon et pour le clavecin. . . . Gravés par H. De Baussen. pp. 27-80.
Chez l'auteur, etc.: Paris, 1707. obl. fol. f. 380. q

JOBERT (Joseph)

Six duo nocturnes à deux violons ou pardessus de viole. . . . Oeuvre premiere. Mis au jour
et gravés par M^{de} Serriere. pp. 15. *Chez M^r. Serriere: Lyon, [c. 1770]. fol.*
h. 210. s

LA BARRE (Michel de)

[Pièces en trio.] Premier livre des trio, pour les violons, flutes, et hautbois. . . . Seconde
edition, revûe & corrigée. Premier dessus (Second dessus. — Basse-continue). 3 pt.
Chez Christophe Ballard: Paris, 1707. obl. 4°. c. 64. b (1)

LA BARRE (Michel de)

Pieces en trio, pour les violons, flutes et hautbois. . . . Livre second. (Premier dessus. —
Second dessus. — Basse-continue.) 3 pt. *Chez Christophe Ballard: Paris, 1700. obl. 4°.*
c. 64. b (2)

LA BARRE (Michel de)

[Pieces en trio.] Troisième livre des trio, pour les violons, flutes, et hautbois, mélez des
sonates pour la flute traversiere . . . Premier dessus (Second dessus. — Basse-continue.)
3 pt. *Chez Christophe Ballard: Paris, 1707. obl. 4°.* c. 64. b (3)

LA BARRE (Michel de)

Premier livre de pieces pour la flute traversiere, avec la basse-continue. pp. 49. *Chez le*
S^r. Boivin: Paris, 1710 [c. 1730]. obl. 4°. c. 64. c (1)

LA BARRE (Michel de)

Deuxieme livre de pieces pour la flûte traversiere, avec la basse-continue, etc. (Gravé par
Barlion.) pp. 53. *Chez l'auteur; Foucault: Paris, 1710 [c. 1725]. obl. 4°.* c. 64. c (2)

LA BARRE (Michel de)

[Suites. Liv. 1] Premier livre contenant une suite à deux flutes-traversieres. pp. 17.
Chez le S^r. Boivin: Paris, 1709 [c. 1730]. obl. 4°. c. 64. c (4)

LA BARRE (Michel de)

[Suites. Liv. 2] Deuxieme suite de pieces a deux flutes traversieres. . . . Partition in quarto.
pp. 13. *Chez le S^r. Boivin: Paris, 1710 [c. 1730]. obl. 4°.* c. 64. c (5)

LA BARRE (Michel de)

[Suites. Liv. 3] Troisième suite a deux flûtes traversieres sans basse. . . . Partition in quarto.
pp. 11. *Chez le S^r. Boivin: Paris, 1711 [c. 1730]. obl. 4°.* c. 64. c (6)

LA BARRE (Michel de)

[Suites. Liv. 4] Quatrième suite (V^e suite) a deux flûtes traversières sans basse. (Gravé par Barlion.) pp. 11. *Chez l'auteur; le S^r Foucault: Paris, 1711 [c. 1725].* obl. 4°. c. 64. c (7)

LA BARRE (Michel de)

[Suites. Liv. 5] Cinquième livre contenant la sixième, et la septième suite a deux flûtes traversières sans basse. pp. 12. *Chez le S^r Boivin: Paris, 1713 [c. 1730].* obl. 4°. c. 64. c (8)

LA BARRE (Michel de)

[Suites. Liv. 6.] Sixième livre contenant la huitième et la neuvième suite a deux flûtes-traversières sans basse. pp. 12. *Chez le S^r Boivin: Paris, 1714 [c. 1730].* obl. 4°. c. 64. c (9)

LA BARRE (Michel de)

[Suites. Liv. 7] Septième livre contenant la X^e et la XI^e suite de pieces a 2 flûtes-traversières sans basse. pp. 13. *Chez le S^r Boivin: Paris, 1721 [c. 1730].* fol. c. 64. c (10)

LA BARRE (Michel de)

[Suites. Liv. 8] Huitième livre contenant deux suites pour la flûte-traversière avec la basse. (Douzième suite. Treizième suite.) pp. 11. *Chez le S^r Boivin: Paris, 1722 [c. 1730].* obl. 4°. c. 64. c (3)

LA BARRE (Michel de)

[Suites. Liv. 9] Neuvième livre contenant deux sonates a deux flûtes-traversières sans basse. pp. 13. *Chez le S^r Boivin: Paris, 1722 [c. 1730].* obl. 4°. c. 64. c (11)

LA BARRE (Michel de)

[Suites. Liv. 10] Dixième livre contenant 2 suites a deux flûtes-traversières sans basse. pp. 13. *Chez le S^r Boivin: Paris, 1722 [c. 1730].* obl. 4°. c. 64. c (12)

LECLAIR (Jean Marie)

I^{er} et II^{me} (III^{me} et IV^{me}—V^{me} et VI^{me}) concerto a tré violino, alto, basso, per organo, é violoncello . . . Première partie. Oeuvre VII^{me}. On trouvera deux parties de basse. [Parts.] 3 no. 18 pt. *Chez l'auteur, etc.: Paris, [1737?].* fol. g. 220. g (1)

LECLAIR (Jean Marie)

VI concerto a tré violini, alto, e basso per organo, é violoncello. . . Gravés par son épouse. . . On trouvera deux parties de basse. Parte seconda. Oeuvre X^{me} [Parts.] 6 pt. *Chez l'auteur, etc.: Paris, [1744?].* fol. g. 220. g (2)

LE MAIRE (Jean)

Premier livre de sonates pour le violon avec la basse continue. (Gravé par M^{lle}. Michelon.) pp. 35. *Chez l'auteur, etc.: Paris, 1739.* fol. h. 1728. j

MARCHAL (Pedro Anselmo)

Recueil de pieces de clavecin ou piano forte. . . Oeuvre I^{re}. Gravé par Mad^{me} Oger. pp. 20. *Chez l'auteur: Paris, [c. 1780].* obl. fol. f. 65. j

MODERNE (Jacques)

Liber decem missarum a praeclaris musicis contextus, nunc antehac in lucem æditus, etc. [Compiled by J. Moderne, and edited by F. Layolle.] *Iacobus Modernus de Pinguento excudebat: Lugduni, [1532].* fol. K. 2. i. 29

NEANDER (Valentin)

Sacræ cantiones quatuor, quinque et sex vocum . . . Discantus. (Altus. [— Tenor.] — Bassus. — Quinta vox.) 5 pt. [*Excusæ typis Matthæi Welaci:*] *Witebergæ*, 1584. obl. 4°. K. 7. c. 16

NEUSIDLER (Melchior)

Teütsch Lautenbuch. Darinnenn kunstliche Mutetē, liebliche Italienische, Frantzösische, Teütsche Stuck, fröliche Teütsche Tantz, Passo e mezzo, Saltarelle, und drei Fantaseien Alles mit fleiss aussgesetzt, auch artlich und zierlich Coloriert. [With a portrait.] *Getruckt . . . durch Bernhart Jobin: Strassburg*, 1574. fol. K. 2. i. 28

NIVERS (Guillaume Gabriel)

3. Livre d'orgue des huit tons de l'eglise, etc. (Graué par Gillet.) pp. 123. *Chez l'auteur; C. Ballard: Paris*, 1675. obl. 4°. K. 7. g. 20

PELLEGRINI (Ferdinando)

Six sonates pour le clavecin avec accompagnement de violon. . . Opera IV. (Gravée par M^{ell} Vendôme.) [Score.] pp. 38. *Chez M^r De La Chevardiere: Paris*, [c. 1760]. fol. i. 215. a

PHILIDOR (Pierre Danican)

Premier œuvre, contenant III. suites a II. flûtes traversieres seule^s avec III. autres suites dessus et basse, pour les hautbois, flûtes, violons, &c. . . Premiere edition. pp. 45. *Chez l'auteur; le S^r Foucault: Paris*, 1717. obl. fol. f. 247. f (1)

PIFFET () le Cadet

Six sonates à violon seul et basse, etc. (Gravés par M^{elle} Vendôme.) pp. 31. *Chez l'auteur, etc.: Paris*, [c. 1755]. fol. h. 1728. n

PIROYE (Charles)

Cantique pour le temps de Noel, à voix seule et basse-continue. pp. 15. *Chez Christophe Ballard: Paris*, 1703. obl. 4°. C. 799. pp

STEFANI (Giovanni)

Scherzi amorosi, canzonette ad una voce sola, poste in musica da diuersi, e raccolte da G. Stefani, con le lettere dell'alfabetto per la chitarra alla spagnuola. . . Libro secondo. Nouamente corretti, & ristampati. pp. 31. *Appresso Fillippo Lomazzo: Milano*, 1621. 4°. K. 7. c. 14

VINDELLA (Giovanni Francesco)

Intauolatura di liuto . . . d'alcuni madriali d'Archadelt, nuouamente posta in luce, libro primo. *Appresso di Antonio Gardane: Venetia*, 1546. obl. 4°. K. 7. c. 18

VISÉE (Robert de)

Pieces de theorbe et de luth. Mises en partition, dessus et basse. . . Gravées par Cl Roussel. pp. 111. *Chez . . . Bélanger; Hurel: Paris*, 1716. obl. 4°. f. 247. f (2)

ZANI (Andrea)

Sonate di camera. . . Opera prima. [Violin and bass.] pp. 56. *Mantoua*, [1727]. obl. fol. K. 7. g. 19

ZIPOLI (Domenico)

Sonate d'intauolatura per organo, e cimbalo. Parte prima. Toccata, versi, canzone, offertorio, eleuazioni post comunio e pastorale. . . (Parte seconda. Preludij, allemande, correnti, sarabande, gighe, gauotte e partite.) Opera prima. pp. 63. [*Rome*, 1716]. obl. 4°. K. 7. g. 18

The items in the above list were published over a period of two and half centuries, and illustrate many of the changes which took place in music publishing as the style and use of music itself changed. Drawn as they are from a French collection, it is not surprising that most are French publications. There are, however, a few from Germany, and Italy is very well represented up to the end of the seventeenth century, when music publishing temporarily declined there.

The earliest pieces are two folio choir books of the greatest rarity, published by Jacques Moderne at Lyons in 1532 and 1541. The earlier contains masses by French composers of the time; the later is devoted entirely to compositions by Pierre Colin. Both are very important for the study of the French school of church music, and are finely printed (Pl. II and Pl. III). In choir books such as these the parts were laid out side by side across the open page (Pl. III), so that all the singers could read from a single copy. Naturally, few copies were required and very few have survived. Vocal polyphony was most commonly printed in the form of separate part books, of which Neander's *Sacrae Cantiones* of 1584 provide an example. Scores were scarcely ever printed at this time; one of the very rare exceptions is that issued with the part-books for Binago's *Coronae diuinarum laudum* in 1604 (Pl. IV).

During the first half of the sixteenth century, lute transcriptions of vocal compositions, both sacred and secular, became very popular. They were published in tablature, that is to say, in characters which represent not sounds, but directions to the player. Tablature is of the greatest interest today because it is, in certain respects, more exact than ordinary notation. Moreover, the study of what the arrangers omitted as inessential and what they retained for elaboration and decoration gives insight into contemporary habits of listening. All early lute books are rare; some have disappeared altogether. The Cortot collection contains a group of three, by Vindella, Barberiis, and Alberto da Rippa, published in the mid-sixteenth century, and two later examples, Melchior Neusidler's *Teütsch Lautenbuch* (1574) and the only work of Michelagnolo Galilei (brother of Galileo Galilei). The Cortot copy of this book, published in Munich in 1620, contains contemporary manuscript compositions written on the blank staves at the foot of various pages, in the hand of Albertus Werl, whose autograph signature appears on the title-page (Pl. V).

In the early seventeenth century Italy led the way in substituting a new monodic style for vocal polyphony. Song books such as Stefani's *Scherzi*

amorosi of 1621 give the bass only of the purely harmonic accompaniment. This book contains, in addition, a rather unusual feature: Spanish guitar accompaniment in an alphabetical notation. The monodic style soon became universal and persisted for over a century. It is illustrated in various forms in the hymns of Fabricius and Becker, in Bacilli's songs for dancing and drinking, in the sacred cantatas of Couperin, and the secular ones of Boismortier.

During the sixteenth century the lute gradually fell out of favour, although a few books for the theorbo appeared during the eighteenth century, such as Visée's publication of 1716. On the other hand, keyboard publications, which were relatively uncommon in the sixteenth century, increased in number. Most of the Cortot examples contain liturgical organ works. The third book of Nivers (which joins the first two already in the collections) and the works of Zipoli and Dandrieu were all intended for Roman Catholic use, while the Chorale Preludes comprising the third part of J. S. Bach's *Clavier Übung* were for the Lutheran use. The Cortot copy of the latter work contains important manuscript corrections differing from those found in any other surviving copy.

In the first half of the eighteenth century, Paris was probably the greatest centre of music publishing in Europe. Instrumental music of this time is well represented in the Cortot collection. Nearly the complete output of the flautist La Barre is present. There are also no fewer than nine books of violin sonatas. Some of them are Italian works, among which may be noted the only recorded copy of sonatas by Andrea Zani, published in Mantua. Some fine chamber and orchestral works, all French, include the earliest issues of both sets of Leclair's *Concerti Grossi*.

In sum, the music from Cortot's library is the most notable addition, from a single source, to the British Museum's collections of printed music for many years. In variety and quality, it can only be compared with similar material in the Paul Hirsch Music Library and in the Royal Music Library.

A. HYATT KING

O. W. NEIGHBOUR

¹ The foregoing information about Cortot as a collector has been kindly supplied by Mr. Albi Rosenthal (of the firm of Otto Haas), to whom acknowledgement is gratefully made.

ROGER NORTH AND THE *ARGUMENTS AND MATERIALS FOR A REGISTER OF ESTATES*

ROGER NORTH, best known today as the biographer of his elder brothers,¹ entered Parliament as member for Dunwich in 1685. In the same year a Bill for the Register of Estates was brought in. 'I am sure I was for the thing,' North declares in his *Autobiography*, 'though not for that Bill, which was open enough to objection, and I spoke so long and so warm in it that the House thought fit to order a committee to meet during the recess and to prepare a Bill upon the debate, and recommended it to me to take care of it. I shall not here deliver my model and reasons, *because it is done in part by a late pamphlet I published upon the subject . . .*'² In the *DNB*, however, Augustus Jessopp asserts that 'The only work which Roger North published during his lifetime was *A Discourse on Fish and Fish Ponds*' (1683). Nor have subsequent scholars corrected Jessopp's oversight: although two further books have been attributed to North,³ the pamphlet in question has never been identified. But there has now come to light an anonymous work which appears to be the one North alludes to in the *Autobiography*. The British Museum recently acquired what may be a unique copy of *Arguments and Materials for a Register of Estates*, a thirty-page quarto of 1698 'Printed for Samuel Lowndes over against *Exeter-Exchange* in the *Strand*'.⁴ There are various grounds for attributing this work to North: certain biographical details point toward his authorship, and his other discussions of an estate registry, in the *Autobiography* and in the *Life* of his brother Francis, reveal striking similarities in argument and phraseology.

The pamphlet is cast in the form of a third-person narrative; although the writer is convinced that a Register of Estates is 'not only useful, but almost necessary to be set up in England' (pp. 29-30), the arguments in its favour are reported as those of a 'Gentleman of the Long Robe' who 'happen'd lately to be in Company with several Members of Parliament, and others', when the topic was being discussed (p. 1). The narrator and the lawyer both share traits of North himself, who by this time, it should be noted, had retired from politics and the practice of law: a staunch non-juror, he had good reason to maintain anonymity in advocating the Estate Registry scheme which was once again before Parliament. At any rate, there is a suggestion that the 'Gentleman of the Long Robe' is not currently practising law;⁵ moreover, his reticence toward engaging in public controversy, as well as his positive relish for retirement, are highly characteristic of North. Thus the lawyer, who cannot be prevailed upon to publish his arguments for an Estate Register, observes that 'true Friends in Publick, and faithful Trustees in Private Concerns, seldom scape without scratcht Faces; and that with a severity proportionate with their Zeal and Sincerity; therefore he was determin'd to live in Peace, and meddle with neither'.⁶ Another

telling biographical detail is the 'Gentleman of the Long Robe's' proximity to the Fens. At one point he affirms that '*our little Nation of the Fens* hath a Register, which is approved by many years Practice'; at another, 'look, said he, to the Fens, where is a Parliamentary Register establish'd, and practic'd for many years; and no Forgery, Abuse, or so much as a Grumble, for anything amiss that he (*though a Neighbour*) ever heard of yet, in the survey of that Office'.⁷ North's estate at Rougham in Norfolk was in fact in the neighbourhood of the Fens; and in the *Autobiography* he cites the register successfully established in 'our fens' as the model for a nationwide one.⁸

The most decisive evidence of North's authorship, however, is afforded by the actual substance and language of the *Arguments and Materials*. In the pamphlet, for instance, the lawyer declares that 'it could not be in Common Sense right, that in any Nation, the Law should be such as that a wise and careful Man had no human Means, by Skill or Industry, to be safe in his Dealing: *Vigilantibus & non Dormientibus obvenient Leges*'; in the *Life* of his brother Francis, North observes that 'The modern way of conveyancing is so private, that no wise man, be he never so careful, can be aware of it; and his lordship thought the law ought to be so settled that a wise and careful man might be sure of his title, whatever became of the supine and negligent, and that the old rule is true, *viz. quod vigilantibus & non dormientibus obveniunt leges*.'⁹ In the pamphlet, the lawyer mentions 'my Lord Chief Justice Hales, that great Light of the Law, whose subtlety and foresight suggested so many Casualties [*sic*] upon a Register, that he was *afraid of the manner, rather than against the thing*'; in the *Life*, North states that 'My lord Chief Justice Hales had turned that matter in his thoughts, and composed a treatise, *not so much against the thing* (for he wishes it could be) *as against the manner of establishing it*.'¹⁰ In the pamphlet, the lawyer remarks that 'a Register had probably succeeded in King James's Parliament, but for one Accident, which was a Jealousie that the Officers (who must be named by the Crown) would be of a Faction not proper to be general Inspectors of Mens Estates: He [the lawyer] thought the Jealousie not Adequate, but so it was; that hint whispered, killed the Bill. It is not so now, said he; but yet I fear Whispers, which are often more venomous to good Businesses than open Opposition, having been so fatal to that attempt, may also be prejudicial to this.' In the *Autobiography*, North ascribes the failure of the measure to the same mistaken 'jealousies' of the Papist faction, and applies the same image (poison-venom) to the covert insinuations that defeated it.¹¹ Both the *Arguments and Materials* and the *Life* deplore the fact that in Parliament 'the gentlemen of the country', daunted by the legal complexities of such a measure, are afraid to 'take upon them to judge' it, so that the negative arguments of lawyers, prejudiced against it from fear of losing business, are too much harkened to.¹² Still further instances could be cited,¹³ and although the evidence already produced is fairly conclusive, one further indication of North's

authorship deserves brief mention. A distinctive feature of the *Lives* and the *Autobiography* is North's insistence on moving from the particular to the universal, from factual detail to aphoristic generalization; this tendency is also characteristic of the pamphlet, and considerably enlivens an otherwise drily legalistic work. One example has been given (p. 17 and n. 6 above), and we may conclude by quoting another. Roger North, who can now be named with virtual certainty as the author of *Arguments and Materials for a Register of Estates*, is criticizing Parliament's excessive reliance on legal expertise: 'A Man that in all his Affairs will blindly steer himself by regular Counsel; If by Lawyers shall be strangely intangled in his Business; if by Physitians, lose his Health' (p. 11).

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¹ See James L. Clifford, 'Roger North and the Art of Biography', in *Restoration and Eighteenth Century Literature. Essays in Honor of Alan Dugald McKillop*, edited by Carroll Camden (Chicago, 1963), pp. 275-85; and R. W. Ketton-Cremer, 'Roger North', *Essays and Studies by Members of the English Association*, n.s. xii (1959), pp. 73-86.

² *The Autobiography of the Hon. Roger North*, edited by Augustus Jessopp (London and Norwich, 1887), p. 183; italics mine.

³ See Lois Green Schwoerer, 'The Chronology of Roger North's Major Works', *History of Ideas News Letter*, iii (1957), pp. 74, 77.

⁴ I am grateful to Dawsons of Pall Mall for advising me that this pamphlet—item 38 in their Catalogue 149—was purchased by the British Museum, and to the British Museum for supplying a photocopy.

⁵ *Arguments and Materials*, p. 2.

⁶ p. 2; cf. North's remark, typical of many in the *Autobiography*, that if a man acts honestly in

Parliament, with 'a warm zeal for the common good', 'so many rubs, affronts, and scratches will meet with him as shall make his heart ache' (p. 187).

⁷ pp. 7, 28-29; italics mine.

⁸ p. 187; cf. also *The Life of the Right Honourable Francis North*, 3rd ed., 2 vols. (London, 1819), i. 211.

⁹ *Arguments and Materials*, p. 8; *Life*, pp. 211-12.

¹⁰ *Arguments and Materials*, p. 10; *Life*, p. 211; italics mine.

¹¹ *Arguments and Materials*, pp. 27-28; *Autobiography*, pp. 187-8.

¹² *Arguments and Materials*, pp. 11-12; *Life*, p. 210.

¹³ Compare the arguments concerning forgery and fraud in the pamphlet, pp. 3-4, with those in the *Life*, p. 211; and the references to Holland, Scotland, and France in the pamphlet, pp. 6-7, with those in the *Autobiography*, p. 187.

A 'LOST' ACCOUNT-BOOK AND THE HARLEIAN LIBRARY

THE Department of Manuscripts has recently been successful in securing a 'lost' manuscript of importance for the history of the Harleian Library,¹ the manuscript portion of which forms one of the Museum's original foundation collections. This is the account-book of Nathaniel Noel, the London bookseller most actively employed by Edward Harley, the 2nd Earl of Oxford, in acquiring manuscripts and printed books for his expansion of the great library founded by his father, Robert, in the first decades of the eighteenth century. The account-book was the subject of an article by G. F. Barwick in

1910,² since when it had disappeared from sight, and the present writer and his wife were able to use for their edition of Humfrey Wanley's Diary only the extracts printed by Barwick, the original manuscript making its appearance in the sale-room when the work was in revise proof.³ It is therefore particularly gratifying that this account-book should now join other material in the Department relating to the Harleian Library, such as Wanley's diary in Lansdowne MSS. 771, 772, and his catalogue of Edward Harley's printed books in Lansdowne MS. 816.

The manuscript (now numbered Egerton MS. 3777) is a small quarto volume of sixty-seven leaves. Noel's accounts with Harley commence with that for 17 November 1715 and the last item is Noel's settlement of accounts on 12 July 1729. The early entries, particularly those at the beginning running from 17 November 1715 to 14 September 1719 (which cover over half the volume) and on two leaves at the end of the volume (reversed) recording allowances made to Harley by Noel for books returned from Wimpole, Harley's Cambridgeshire seat, under various dates in 1716, 1717, and 1718 (in addition to two receipts for sums received from Harley, £400 on 2 December 1717 and £300 on 30 January 1718, both remitted to Noel by Wanley), are of particular importance because they cover the gap that occurs in Wanley's diary between the entries for 22 August 1715 and 11 January 1720,⁴ a period in the history of the library for which we are chiefly dependent on correspondence between Edward Harley and Wanley, preserved in the Welbeck Wanleyana and in a group of manuscripts in the library itself. Also at the end of the account-book (reversed) are leaves dealing with Noel's transactions in 1722 with Lord Sunderland, of which something will be said later. The whole volume is, indeed, of the greatest value, the only other material relating to the expenses incurred in the expansion of the library, apart from the incidental references in Wanley's Diary, being scattered and fragmentary papers in the Welbeck Wanleyana.⁵

Noel, who figures almost continuously in the pages of Wanley's Diary and with whom Wanley was particularly intimate, receives but the barest mention in Plomer:⁶ 'bookseller in London, Duck Lane, 1681-1703', to which Plomer adds a brief extract from the *Life and Errors* of John Dunton, who said of Noel that he had a well-furnished shop 'and knows books extraordinarily well'. But the most vivid portrait of the man comes to life in Wanley's diary and memorandum book,⁷ either through the incidents recorded by Wanley or remarks made by him. The portrait conveyed in the memorandum book is not a pleasant one; Noel was said to be uneasy because his wife's aunt did not 'die forthwith (being sick) & leave him her whole estate computed at £800' and to be allowing his only niece to be put into 'the Gate-House, upon a Sham-Action: in hope's that she may starve & die there, & he keep the money'. Because Lord Sunderland was 'tampering' with him and promising to advance him, Wanley found that Noel

wanted a commission of £500 per annum 'to amuse himself withal'. We are not surprised to learn that he was the sort of man who would brood over 'his new-come things [i.e. shipments of books from abroad] continuously, looking into, turning over, & counting, & pumping' Wanley with a view to advancing their price, nor after this does it cause us surprise that Noel declared to Wanley (wondering that he could be contented with so little) that as for himself '*he never can have enough*' (Wanley's italics). Nevertheless, when Wanley witnessed Noel's will in the August of 1725 just before he (Noel) set out for France, Wanley could add in his diary, after receiving from Noel an assurance that he was taking the voyage to serve Harley 'with Capital Things',—'Indeed, I think this Man ha's mended of late Years.'

However, whatever may be the truth of Wanley's stories about Noel and however much the shade may have predominated over the light in his character he served Harley well in the acquisition of manuscripts and printed books either by his own efforts in London or by the combined efforts of himself and his agent Suttie abroad.

As noted above, the early entries have a special importance for the light they throw on the acquisitions for the Library between 1715 and 1719. It is from these that we learn of the heavy deliveries made to Harley at Bath Court (where he was living for a time before the Dover Street house was acquired) and the sources from which some of the material was being derived, namely, the libraries of George Hickes, Basil Kennett, Theophilus Dorrington, Matthew Hutton, and Archdeacon Baynard in 1716, and those of Dr. William Nichols and Dr. Allix in 1717. The account-book records also, on the other side, the price actually paid to Edward Harley by Noel for the books from Welbeck, namely £500; this was in 1718 following the clearance of the library at Welbeck after the death of the Duchess of Newcastle, Edward Harley's wife, Henrietta, being her daughter and the Newcastle heiress.⁸

For the period covered by Wanley's diary the account-book amplifies it at several points. It may confirm the price paid for books and manuscripts already known from some other source; for example, we know from the Welbeck Wanleyana that the amount paid for the selection of Dr. Thomas Whincop's books acquired by Harley was £49. 14s. and this is in fact the price that appears in the Noel account-book. It shows too that the diary does not always record the full extent of Wanley's labours in a day; under 9 September 1720 the diary merely records that the Irish antiquary, Thomas O'Sullivan, came to view a piece of Irish antiquity belonging to Sir Andrew Fountaine, but the account-book reveals that on that same day Wanley had been busy in settling with Noel the account outstanding between him and Lord Harley, the sum agreed being £739. 5s. 2d. In fact the diary only occasionally notes the dates on which accounts were settled with Noel (for example, 3 February 1722).⁹ It supplements the

information in the diary, too, in other ways; the large collection of manuscripts and printed books which Harley inspected and selected on 19 January 1722 and which was sent in on the following day, we learn from the Noel account-book amounted in value to as much as £1,000: this price, it is disclosed, was not agreed to by Harley until 12 September 1722, a date on which yet another parcel (that delivered on 13 April of the same year) was separately priced at £521. These few instances alone will convey some idea of the large amounts being spent by Harley, and not occasionally but continuously. The debt to Noel was settled bit by bit by payments on account—£100 at one date, £300 at another, then successive sums of £100 a time, but, of course, the account was in fact never cleared because fresh debts were being continuously incurred.¹⁰ What was involved may be seen from the following which I quote verbatim from the Noel account-book; it is written in Humfrey Wanley's hand:

1724/5. March 12

This day my Lord Oxford & Mr. Noel made up the Accompt between them; which now stands thus:

1723/4	February 4.	There was due to Mr. Noel	£1532.	19.	—
1724	August 12.	There was more due to Mr. Noel	600.	—.	—
					<hr/> 2132. 19. —
1724/5	January 19.	My Lord paid to Mr. Noel	£232.	19.	—
	February 16.	My Lord paid more to Mr. Noel	350.	—.	—
					<hr/> 582. 19. —
					<hr/> 582. 19. —
					<hr/> 1550. 00. —
		The next Lady-day will be due to Mr. Noel, upon Account of his Annuity	450.	—.	—
					<hr/> 2000. 0. 0

Thus it appeareth, that the 25th of March 1725 My Lord Oxford will be Debtor to Mr. Noel in the Sum of Two Thousand Pounds. for which Sum his Lordship is pleased to allow Mr. Noel Legal Interest, untill the said Sum of Two Thousand Pounds shall be clearly paid-off and discharged.

I allow this to be a true account

[subscribed by Edward Harley]

Oxford & Mortimer.

This is the statement referred to in Wanley's diary under its date of 12 March 1724/5 as follows: 'This day, Mr. Noel came to my Lord, when the Accompt between them was settled & agreed to: my Lord having particularly paid for the printed Books which Mr. Noel sold him from the Libraries of Mr. Williams & Mr. Sissen.'¹¹

The last entry in the account-book relating to the Harleian Library is dated 12 July 1729: it is, of course, in Noel's handwriting (Wanley had died three years previously):

NB on July the 12th 1729 I settled Accounts with the Earl of Oxford and there was due to me the Sum of One Thousand Pounds over and above the two Thousand for w^{ch} I have his Lordships Bonds for a Thousand Pounds each I likewise Received on the Settling this Acct another Bond of his Lordship for one Thousand Pounds.

In view of the evidence of this account-book and remembering that this records the Earl's dealings with only one, even if the largest, bookseller, we learn, with no surprise, that the last years of Edward Harley's life were loaded with an amount of debt that compelled him in 1740 to dispose of Wimpole Hall to Lord Hardwicke and his executors on his death in 1741 to sell his library of printed books and his collections of pictures, prints, and drawings. Fortunately, the manuscripts were retained, to become in 1753 the property of the nation.

At the end of the volume (reversed) are statements of Noel's accounts with the Earl of Sunderland, that is, Charles Spencer, the 3rd Earl, Harley's great rival as a bibliophile, who, Noel himself admitted to Wanley, 'tampered' with him to enable him to get what he wanted without competition in this field.¹² Wanley noted with unconcealed delight in his diary Sunderland's death on 19 April 1722, hoping 'by Reason of his Decease, some benefit may accrue to this Library . . . by his raising the Price of Books no higher now; So that . . . any Gentleman may be permitted to buy an uncommon old Book for less than fourty or fifty Pounds'.¹³

The Sunderland entries commence with one on 20 February 1722 and conclude with a statement of the amount owing to Noel (£610) on 20 April of that year, money which was still unpaid at 12 July 1723 (more than a year after Sunderland's death) as Noel complained on that date to Wanley.¹⁴ Sunderland's purchases were mostly of early printed books, primarily incunables, one such referred to in the entry in the account-book under 16 April 1722 being the Clementines of 1460, printed on vellum referred to in Wanley's diary under 14 April 1722 as that from which two leaves were cut out (with Noel's connivance) to make Harley's copy perfect. In spite of Wanley's efforts and Noel's protestations, Noel did succumb for a short period to Sunderland's blandishments as this account-book shows.

The reappearance of this small but important 'lost' manuscript prompts one to hope that perhaps some day, somewhere, the originals of the letters (and lists) which Noel's agent George Suttie sent to him describing his travels on the continent in search of manuscripts and early printed books (and of which we have only a few extracts made by Wanley) may also reappear.

C. E. WRIGHT

¹ Christie's, 9 Dec. 1965, lot 204.

² G. F. Barwick, 'The Formation of the Harleian Library. Further Notes', *The Library. A*

Quarterly Review of Bibliography and Library Lore, 3rd Ser. i (1910), pp. 166-71. In 1910 the book belonged to C. A. Blake of 49 Dover Street,

as we learn from letters exchanged between G. F. Barwick then Superintendent of the Reading Room, A. W. Pollard, and the owner, still preserved in the volume. This was Charles Alexander Blake, who appears in the *Registers of Pharmaceutical Chemists and Druggists* (published by the Pharmaceutical Society of Great Britain) from 1875 to 1912. He was registered as a pharmaceutical chemist on 11 Mar. 1874 and from 1875 to 1900 was at 47 Piccadilly and from 1901 to 1912 at 49 Dover Street. I am indebted to my colleague Miss Nickson for this research. By a curious coincidence Edward Harley's London address from 1717 until his death in 1741 was also Dover Street, at what was subsequently to be no. 34. I am grateful to Mr. G. F. Osborn, F.L.A., of the Westminster City Library, for having the relevant rate books searched to ascertain the number of Harley's house in Dover Street.

³ *The Diary of Humphrey Wanley*, edited by C. E. Wright and Ruth C. Wright, Bibliographical Soc., 1966. (Hereafter referred to briefly as *The Diary of H.W.*). References to Noel's account-book will be found in the Introduction on pp. xxxiii, xxxvii, xxxix, xliii, xlv, and *passim* in footnotes.

⁴ There is one entry for 18 July 1716.

⁵ For the period of Robert Harley's activities one small account-book recording his purchases from John Bagford is preserved in Harley MS. 5998.

⁶ H. R. Plomer, *A Dictionary of the Printers and Booksellers who were at work in England, Scotland and Ireland from 1688 to 1725*, Biblio-

graphical Soc., 1922, p. 221. But see for additional facts the entry under Noel in the Biographical Index to *The Diary of H.W.*

⁷ This is preserved in Lansdowne MS. 677 and is printed as an Appendix in *ibid.*

⁸ On the complicated Welbeck negotiations see *ibid.*, Introduction, pp. xl-xlii; on the Hickes, Basil Kennett, Hutton, and South purchases see *ibid.*, pp. xxxvi-xxxvii, xxxix.

⁹ Sometimes we learn from the account-book the price paid for an individual book referred to in the diary and the date at which it was bought: for instance, Harley's copy of Basilius Besler's *Hortus Eystettensis* published at Nuremberg in 1613, is referred to in the diary under 1 Sept. 1724 (*The Diary of H.W.*, p. 314), when Wanley records that 'a wide Case' was brought for it to be sent down to Wimpole: from Noel's account-book we learn that the book was bought of Noel 25 Jan. 1723/4 for £10.

¹⁰ See also the statement of account made up 17 July 1716 derived from Welbeck Wanleyana, quoted in my study of Edward Harley as a collector in *The Book Collector*, vol. ii, no. 2 (Summer 1962), pp. 162-3.

¹¹ See *The Diary of H.W.*, p. 347.

¹² See *ibid.*, p. 22, under 22 Jan. 1719/20, where Wanley records that Noel had been offered 200 guineas 'to lett the Earl of Sunderland have the Preference before all others, as to the Buying of his old Books'.

¹³ See *ibid.*, p. 139.

¹⁴ See *ibid.*, p. 248.

THE SCHIFF PAPERS

A RECENT outstanding acquisition of the Department of Manuscripts is a very valuable collection of about 950 letters addressed to the novelist Sydney Schiff (d. 1944), who wrote under the name 'Stephen Hudson', and to his wife, Violet (d. 1964). The letters, which have been most generously presented by his secretary, Mrs. Freda Gardner, are now arranged alphabetically in eight volumes and numbered Additional MSS. 52916-23. The correspondents are listed at the end of this article.

Pride of place in the collection must certainly go to the series of twenty-four letters of Marcel Proust dating from 1919 to shortly before his death in 1922.¹ Schiff was one of the first English writers to appreciate Proust's genius and to bring his name before the English public: his first novel, *Richard Kurt*, was

dedicated to Proust (1919) and his last important work was the translation of *Le Temps retrouvé* (1931). Proust's letters will be the subject of a separate article in the *British Museum Quarterly* by Mr. George D. Painter, who has described them as 'the major correspondence of his last years, and his most important to any English friends'. They are agreeably complemented by a series of about fifty letters to Schiff from Proust's friend, the author and critic Lucien Daudet.

Although Schiff was nearly fifty when he published *Richard Kurt*, he was very much in sympathy with the literary currents of the post-war period. His editorship of the review *Art and Letters* brought him into contact with such contributors as the Sitwells, Richard Aldington, Aldous Huxley, and Wyndham Lewis, all of whom are well represented in the present collection. Richard Aldington's letters are particularly entertaining and abound in splendid examples of his best knockabout style. He writes on Huxley, for example (4 February 1932):

Perhaps part of my irritation is due to Huxley's new novel [*Brave New World*]. What a pernicious fellow is this! And how maddening is this genteel, dessicated Pontius Pilate, this one-eyed Macchiavel, this bowelless idea-monger, this laboratory peeping Tom! 'I want God, I want sin'. The hell he does!

O that mine enemy had written a book.
He has.²

And, with slightly more restraint, on Wyndham Lewis (6 August 1931):

My objections to the satire of Lewis are, I imagine, similar to your own. This satire almost invariably springs from deep personal rancour, at the expense of persons who are either insignificant or quite innocent. It is laboured to the point of becoming intolerable through its damnable iteration. It becomes grotesque and inhuman, because all proportion is lost; gigantic puppets are hewn into pieces without the slightest danger to the swordsman, who nevertheless pretends to be in imminent peril from his own harmless monsters. It is butchery, not artistry. And it is fundamentally inhuman. Nevertheless, one must recognise the remarkable gift of vituperation. I am told that the preface to Hitler is intended as a reply to one of my 'attacks' in the Referee!³

When one has deciphered their tormented scratchings, Wyndham Lewis's letters throw much light on his troubled career. They also provide in passing excellent illustrations of Schiff's well-known generosity: Lewis several times thanks him for gifts of quite large sums of money.⁴

Of even greater interest is the long and valuable series of nearly eighty letters from T. S. Eliot to the Schiffs, dating from 1919 to 1957. Eliot thought highly of Schiff's work. A typewritten letter, for example, asks him to contribute to *Criterion* and bears a longhand postscript:

This sounds very dreary when I read it over—& comes from dictating to a new secretary—I could have said simply that Vol II *must* have something from you! There are *only* half a dozen writers of fiction, and I depend on you.⁵

His long letters are full of information and perceptive comment, about himself, about his own work and its progress, and about the work of his contemporaries. A comment on John Middleton Murry (from whom there are twenty-one letters in the present collection) may serve as an illustration:

You have no reason for not saying what you think about Murry. His criticism is dictated by emotion, which is *not* the same thing as saying that he feels strongly about the things he criticises. Even when he is right, he is the victim of emotion, and the rightness seems an accident. He never surrenders himself, but uses what he is talking about as an outlet for some feeling; and this is a sort of irreverence for reason which it is hard to bear. It is quite tolerable for an artist, scientist or workman to be an egotist if he will give himself up to the one thing, but Murry I believe is an egotist in that too—hopelessly isolated from both persons & causes.⁶

Other important groups of letters include long series from Edwin Muir,⁷ Stella Benson, Frances Cornford, and Katherine Mansfield, from whom there are fifty-four letters, most of which were not included in John Middleton Murry's edition of her correspondence.⁸ The interest of the collection, however, is by no means exclusively literary; there are, for example, letters from the composers Delius and Tosti, the artists Oskar Kokoschka and John Nash, and many other persons of note. Few of Schiff's correspondents are already represented in the Department's collections and Mrs. Gardner's magnificent gift has filled at a stroke many lamentable gaps.

M. A. F. BORRIE

¹ Published in Paul Brach, *Correspondance générale de Marcel Proust*, iii, 1932, pp. 3-58.

² Add. MS. 52916, f. 25.

³ Ibid., f. 19.

⁴ Add. MS. 52919, ff. 31, 38, 47.

⁵ Add. MS. 52918, f. 63.

⁶ Ibid., f. 25.

⁷ Partly published in 'Some Letters of Edwin Muir' [selected by J. C. Hall], *Encounter*, xxvi, Jan. 1966, pp. 3-10.

⁸ *The Letters of Katherine Mansfield*, ed. J. Middleton Murry, 1928.

APPENDIX

LIST OF THE SCHIFF PAPERS

Letters of living persons are reserved from public use during their lifetime

MS. number

52916 Richard and Bright Aldington, 1930-50

Stella Benson, 1924-32

David Burnham, 1931-8

James Burnham, 1929-32

Frances Cornford; Professor F. M. Cornford; John Cornford; Christopher Cornford; 1930-59

52917 Lucien Daudet, 1935-45

Frederick and Jelka Delius, 1921-32

- 52918 T. S. Eliot, 1919-57
Aldous Huxley, 1925-33
Professor Jacob Isaacs, 1923-51
Oskar Kokoschka, 1942-45
- 52919 Wyndham Lewis, 1921-33, n.d.
Professor S. B. Liljegren, 1925-57
Katherine Mansfield (Kathleen Murry), 1912-22
- 52920 Edwin and Willa Muir, 1924-60
- 52921 John Middleton Murry, 1921-48
John Nash, 1922-43
Marcel Proust, 1919-22; Dr. Robert Proust, 1923-31; Mlle Suzy Proust (Mme Gerard Mante), 1922-3; Céleste Albaret, 1922-47
- 52922 Dame Edith Sitwell; Sir Osbert Sitwell; Sachaverell Sitwell; 1919-46, n.d.
(Philip) Anthony and Edna Spalding, 1958-62
Sylvia Townsend Warner, 1954-9
Sir Sydney Waterlow, 1924-33
- 52923 Smaller correspondence:
Jean de Bosschère, 1921-2
Professor Louis Cazamian, 1926-7
John Currie, 1914
Mrs. Ada Galsworthy, 1925
Halcott Glover, 1921-38
Edmond Jaloux, 1926-38, n.d.
Patrick Kenny, 1915
S. S. Kotliansky, 1925-6
F. T. Marinetti, 1914-15
Leon Pierre-Quint, 1930
Elvira Puccini, 1907
Jules Romains, 1925, n.d.
J. W. N. Sullivan, n.d.
Sir Basil Home Thompson, 1915-26
Sir F. P. Tosti, 1911-15, n.d.
Thornton Wilder, 1947-48

A MANUSCRIPT OF THE *GARSHĀSPNĀMEH*.

THE Department of Oriental Printed Books and Manuscripts has recently acquired a manuscript of the *Garshāspnāmeḥ* (Or. 12985) by Abū Naṣr 'Alī ibn Aḥmad Asadī Ṭūsī (Asadī of Ṭūs), containing eight miniatures of fine workmanship, three of which are signed by eminent artists of the period. Written in *Nasta'liq*, within four gold-ruled columns, each of which bears a floral design of blue and red, this copy was made by the celebrated calligrapher Mīr 'Imād ul-Ḥusainī at Qazvīn in A.H. 981/A.D. 1573 according to the colophon (fol. 106a). In his *Descriptive Catalogue of the Persian Paintings in*

the Bodleian Library,¹ Mr. B. W. Robinson states that the second half of the sixteenth century seems particularly barren of manuscripts whose colophons contain statements of their place of origin. There are two in the Kevorkian Foundation, New York—an *Anthology*, copied by Muḥammad Ḥusain ul-Ḥusainī at Qazvīn, A.H. 982/A.D. 1575 and the *Rauḍat ul-Ṣafā* by Mīrkhvānd, copied by Nizām ibn 'Alī Dilmānī at Qazvīn, A.H. 988/A.D. 1580.

Asadī of Tūs (d. c. A.H. 460/A.D. 1067) worked under the patronage of Abū Dulaf, Prince of Arrān, and wrote the *Garshāspnāmeḥ* between A.D. 1064 and 1066 as a complement to the *Shāhnāmeḥ* of Firdausī. The work contains some 9,000 or 10,000 verses describing the adventure of Garshāsp, a legendary hero of Sistān who was the son of Aṣraṭ and ancestor of Rustam. The work also deals at some length with the exploits of Zāḥḥāk, Jamshīd, Narimān, and Farīdūn which are similarly described by Firdausī in the *Shāhnāmeḥ*. The battles of Garshāsp against the dragon, the armies of India, and the demon, Minharās, take up a great deal of the work but there are also many sections describing his voyages to the isles of the Indian Ocean. The descriptions of the demon inhabitants of the islands, the miraculous trees and plants growing on them, and the monstrous fish to be found in the seas around them, are very similar to those in the '*Ajā'ib ul-makhlūqāt*' by Zakariyyā ibn Muḥammad al-Qazvīnī and the *Dārābnāmeḥ* by Abū Ṭāhir Ṭarasūsī. The work ends with the death of Garshāsp followed by a prologue in which the author gives the date of completion of the work, i.e. A.D. 1066.

The British Museum collection includes three other illustrated manuscripts of the *Garshāspnāmeḥ*, viz. (1) Or. 2780 (A.H. 800/A.D. 1397) (fol. 1-40) which contains three miniatures and of which the text is incomplete, ending as it does with the death of Garshāsp and omitting the subsequent sections and epilogue. This manuscript also contains the *Shāhinshāhnāmeḥ* (fols. 41-132), the *Bahman-nāmeḥ* (fol. 134-87), and the *Kūshnāmeḥ* (fols. 188-243); (2) Or. 2878 (c. sixteenth century) containing eight miniatures; and (3) Or. 4906 (seventeenth century) a manuscript of the *Shāhnāmeḥ* which also includes the *Garshāspnāmeḥ* (fol. 10a, line 24 to fol. 68b, line 22, and fol. 73a, line 25 to fol. 101b, line 20) and the *Barzūnāmeḥ* (fols. 261a-303a).²

The calligrapher of this copy of the *Garshāspnāmeḥ*, Mīr 'Imād ul-Ḥusainī, of whom it was said that a single line in his handwriting was sold for a gold piece even in his lifetime,³ was born at Qazvīn in A.D. 1552. He studied first under 'Isā and Malik Dailamī and then, having heard of the celebrated calligrapher, Muḥammad Ḥusain, he went to Tabriz where he worked day and night to perfect his calligraphy. He then went to Turkey, Khurasan, Herat, and back to Qazvīn where he stayed until A.D. 1600 when he went to Isfahan and was employed by Shāh 'Abbās. He died at Isfahan in A.D. 1615.⁴ Although it is rare to find entire manuscripts copied by Mīr Imād there is a manuscript copied

by him of the *Divān i Shāhī* (c. A.D. 1550) in the Chester Beatty Collection (MS. 229) in Dublin.⁵ Three of the manuscripts containing examples of his calligraphy in the British Museum collection are Add. 7468, Or. 7497, and Or. 12413.

Three of the miniatures in this manuscript of the *Garshāspnāmeḥ* are signed by Muẓaffar 'Alī (fol. 5a) (Pl. VI), Ṣādiqī (fol. 45b) and Zain ul-'Ābidīn (fol. 90b). Descriptions of all three artists are given in the *Ta'rikh i 'Ālamārā i 'Abbāsī* by Iskandar Munshī who lived in the reign of Shāh 'Abbās (A.D. 1587-1629) and which is quoted at length by T. W. Arnold³. Of Muẓaffar 'Alī he says that 'he was incomparable in his time and unique in his period' and 'with hair-splitting brush painted the portraits of models of justice and was a pupil of Master Bihzād and had learned his craft in his service and had made progress to the height of perfection; all the incomparable masters, eminent portrait painters, acknowledged him to be unrivalled in that art; he was a fine painter and a matchless draughtsman'. Muẓaffar 'Alī received the patronage of both Shāh Ismā'il and Shāh Ṭahmāsp, but did not long survive the latter who died in A.D. 1576. There is a very fine example of the work of Muẓaffar 'Alī in the famous *Khamseh* of Niẓāmī (Or. 2265, fol. 211a) in the British Museum collection which was executed for Shāh Ṭahmāsp between A.D. 1539 and 1543.

Ṣādiqī (or Ṣādiqī Beg) was, again according to Iskandar Munshī, 'a Turk of the Afshār tribe, a man of the world and a man of parts. Ṣādiqī was his pen-name. He conceived a liking for painting when he was quite young; he attached himself day and night to the paragon of the age, Master Muẓaffar 'Alī, who, observing in him signs of ability and progress, devoted himself to training him, and (Ṣādiqī Beg) while he was his pupil attained the highest possible perfection.' For a time he abandoned painting and took up the life of a wandering dervish before entering the service of Iskandar Khān Afshār and eventually became librarian to Shāh 'Abbās.

The third artist to be represented in this *Garshāspnāmeḥ*, Zain ul-'Ābidīn, was a grandson of Sultān Muḥammad of whom Shāh Ṭahmāsp was a pupil. According to Iskandar Munshī he was 'sober in character, pure and upright; he was invariably prudent and courteous; he was honoured both by high and low; he was a good artist and an agreeable companion . . . his pupils carried on the work of the atelier but he himself always enjoyed the patronage of the princes and nobles and grandees, and the light of the consideration and the favour of the great shone upon him'. He became a member of the library staff to Shāh Ismā'il (A.D. 1502-24) and in a treatise on calligraphers and painters, Kaẓī Aḥmad ibn Mīr-Munshī ul-Husainī (c. A.D. 1606) says 'he is not inferior to others with regard to portraiture, gilding and painting. All his life he practised art in the Shāh's establishment and received a salary and presents.'⁶

Fol. 5a (signed by Muẓaffar 'Alī) (Pl. vi)

This is an illustration to the story quoted in the preface of the manuscript concerning the poets Firdausī, 'Unṣurī, 'Asjadī, and Farrukhī. There are no other miniatures in the British Museum collection illustrating this incident although it is represented in a miniature in a *Shāhnāmeḥ* (MS. 214, fol. 11b) in the Chester Beatty collection.⁵ According to the story the three poets, 'Unṣurī, 'Asjadī, and Farrukhī, were approached by a stranger from Nishāpūr who made as if to join them as they sat conversing in a garden. 'Unṣurī, wishing to discourage him, said, 'O brother, we are the king's poets and none but poets may enter our company. Each one of us will therefore compose a verse in the same rhyme. If you can supply the fourth line we will admit you into our society.' So Firdausī, for he was the stranger, agreed and 'Unṣurī, purposely choosing a rhyme in which three but not four verses might easily be made, began 'The morn is not so radiant as thy brow', 'Asjadī continued 'No garden-rose can match thy cheek, I trow', followed by Farrukhī 'Thy lashes through the hardest breast-plate pierce', and Firdausī completed it 'Like spear of Giv in Pūshan's duel fierce'. When called upon to explain the allusion to the verse, Firdausī displayed so great a knowledge of the ancient legends of Persia that 'Unṣurī told Sultān Maḥmūd that here, at last, was one competent to complete the work of versifying the national epic which Daḳīḳī began some twenty years before but did not live to complete.⁷ This is a striking composition in which the three poets, flushed with wine and argument, contrast strongly with the diffident figure of Firdausī shown hovering in the background on the left.

Fol. 11b

Gayūmarṣ, the first King of Persia, surrounded by his courtiers, clad in leopard skins, in the mountains.

Fol. 18b

Jamshīd with the daughter of the King of Zābulistān. (In some versions he is called the King of Kābul, but this manuscript refers to Zābulistān.)

Fol. 28a

Garshāsp hurling Jaipāl, ruler of Lahore, from the howdah of his white elephant with a lance. Garshāsp is here shown wearing a leopard skin over his helmet and a tigerskin cuirass, the costume in which Rustam is almost invariably depicted in *Shāhnāmeḥ* miniatures. His horse bears a strong resemblance to Rakhsh thus emphasizing the influence of the *Shāhnāmeḥ* over the artist as well as the author of this manuscript.

Fol. 45b (signed by Šādīkī)

Garshāsp fighting the *sagsārs*, ferocious demons, with human bodies and dogs' heads, which he encountered in the course of his numerous adventures in the isles of the Indian Ocean. A spirited miniature, full of action, it is a good study in weapons with even Garshāsp's horse joining in the melee by biting the demon which Garshāsp, his reins tied to the pommel of his saddle in order to free his hands, is fending off with a dagger.

Fol. 74b

Garshāsp seated before the enthroned Zāḥḥāk while the demon, Minharās, is held captive in the foreground. The snakes sprouting from Zāḥḥāk's shoulders, and which are always associated with him, were placed there by Iblīs (Satan) who decreed that they should be fed on the brains of men.

Fol. 80a (Pl. VII)

Zāḥḥāk being escorted by Farīdūn to Mt. Damāvand where he was nailed to a rock and left to die. An unusual feature of this miniature is the cow which Farīdūn is riding and which also appears as his mount in a miniature in a fifteenth-century manuscript of the *Shāhnāmah* (Ouseley Add. 176) (fol. 30a) in the Bodleian Library¹ and in a miniature from the Demotte *Shāhnāmah* (MS. 111) in the Chester Beatty Library.² After Zāḥḥāk had murdered Farīdūn's father, Abtin, his mother entrusted Farīdūn to the care of the cow, Birmāyeh, who nursed him for three years before Zāḥḥāk killed her and the rest of the herd. Although the episode where Farīdūn takes revenge on Zāḥḥāk for the death of his father comes much later in the narrative than the story of the killing of Birmāyeh, the cow is sometimes shown in illustrations of Farīdūn taking Zāḥḥāk to the mountain.

Fol. 90b (signed by Zain ul-'Ābidīn)

Narīmān killing the Khākān of Chīn in battle. This miniature is an interesting study of weapons, also of kettle drums carried by camels, of trumpets and standards, and of armour, both of men and horses.

Besides the eight miniatures there are two fine 'unvāns and numerous illuminated section headings. The binding, decorated with gilt-paper doublures of intricate and colourful patterns, probably dates from the seventeenth century.

I am indebted to Mr. Meredith-Owens for his advice and help concerning certain references connected with the author of this work and incidents mentioned in the narrative.

NORAH M. TITLEY

¹ B. W. Robinson, *A Descriptive Catalogue of the Persian Paintings in the Bodleian Library*, Oxford, 1958.

² C. Rieu, *Supplement to the Catalogue of the Persian Manuscripts in the British Museum*, London, 1895.

- ³ T. W. Arnold, *Painting in Islam*, New York, 1965.
- ⁴ F. R. Martin, *The Miniature Painting and Painters of Persia, India and Turkey from the 8th to the 18th Century*, vol. i: Text, London, 1912.
- ⁵ The Chester Beatty Library, *A Catalogue of the Persian Manuscripts and Miniatures*, vols. i-iii, Dublin, 1959-62.
- ⁶ *Calligraphers and Painters*, A Treatise by Qāḍī Aḥmad, son of Mīr-Munshī (c. A.H. 1015/A.D. 1606). Translated from the Persian by V. Minorsky, Washington, 1959.
- ⁷ E. G. Browne, *A Literary History of Persia*, vol. 2, London, 1906.

THE SIR ALLEN GEORGE CLARK BEQUEST

THE bequest of coins made by the late Sir Allen George Clark of Braxted Park, Witham, Essex is one of the most generous and important gifts received by the Department of Coins and Medals since the last war. This extremely fine accession to the Museum's collection consists of a total of 293 coins, of which 165 are of gold, 125 of silver, and 3 of bronze.

The gold coins form the most important section of the bequest. They include a number of considerable rarities, and the gold pieces, almost without exception, are of a very fine condition, often superior to that of specimens already existing in the Museum's collection. Easily the most numerous and also the most interesting and valuable portion is that comprising the Roman coins, with a smaller number of Greek, Byzantine, English, and American pieces.

Notable amongst the fourteen gold and electrum Greek coins are two examples each of the handsome gold octodrachms of Ptolemy II with Arsinoe II and of Arsinoe II alone. There are in addition fifty-four Greek silver coins of Sicily, Italy, Greece, and Asia Minor from the fifth to the third centuries B.C. The seven Byzantine gold pieces include an excellent specimen of the solidus of the first reign of Justinian II (685-95) with a fine facing portrait of Christ (Pl. VIII, 22). There are fine examples of Tudor and Stuart gold amongst the thirty-four English gold coins, but the outstanding item is a proof set of the 1826 gold coins of George IV. The nine silver coins represent a range of denominations from twenty shillings downwards, struck during the Civil War at the Oxford mint in 1643 and 1644. The ten United States gold and silver coins include three of the large double eagles (twenty dollars) with dates 1904, 1908, 1910.

These several fields of coinage represent new lines along which Sir Allen had begun to develop his collection, but it is in the 103 Roman gold coins that the real worth of the collection lies. These coins cover almost the entire field of the Roman coinage, beginning with some of the very early gold of the Republic towards the end of the third century B.C. and ending with solidi of the ephemeral emperors of the fifth century A.D.

The earliest Roman gold coins in the bequest are examples of the first substantial gold coinage of the Roman Republic. Recent research places the first issue about 211 B.C. with the mass of it in 209 B.C. in the course of the Second

Punic War. The types are a Mars' head on obverse and eagle on thunderbolt on the reverse. Behind the head of Mars the value of the coin is given, expressed as 60, 40, or 20 Asses. The two coins here are pieces of $\downarrow X$ (60) Asses (Pl. VIII 1) and XX (20) Asses (Pl. VIII, 2). Most of the other republican gold coins are issues by the *imperatores* in the provinces. They include a piece struck for Sulla on the occasion of his triumph over Mithridates of Pontus which he celebrated in 81 B.C. (Pl. VIII, 3), coins of Caesar, Brutus, and Cassius, as well as an extremely rare gold coin of Mark Antony. This coin, issued in the East by Antony in 34 B.C. has his portrait on the obverse, and on the reverse is the portrait of his son Marcus who having been sent by his father to Octavian after Actium with peace proposals was put to death (Pl. VIII, 4).

The bequest includes excellent portrait coins of the Julio-Claudian emperors and other members of the imperial family. A particularly fine portrait of Claudius is matched by an equally fine portrait of his wife Agrippina (Pl. VIII, 5). Agrippina is also represented on the early coinage of her son Nero. She has the unusual distinction of sharing with Nero the place of honour on the obverse of the coin, usually reserved for the emperor. The portraits of mother and son appear either in the form of jugate busts (Pl. VIII, 6) or of confronted busts (Pl. VIII, 7). Notable amongst the portrait coins here of the contenders in the Civil War of A.D. 68-69 is a piece of Galba (Pl. VIII, 8); for this is not an ordinary gold coin issued by Galba himself but a much rarer coin forming part of the series of coins 'restored' by Trajan. This series of 'restored' coins, comprising republican silver denarii and imperial aurei, was issued in A.D. 107 on the occasion of a re-coinage, apparently with the object of preserving some record of what was being lost.

Portraiture reaches a high standard on the coins of the Flavian emperors and its quality is particularly well exemplified by an aureus of Domitian (Pl. VIII, 9) which has been preserved in practically mint condition. The aureus of his empress, Domitia (Pl. VIII, 10), though less well preserved, still presents a striking portrait with interesting details of head-dress and hair style. The changing fashions of Roman ladies' coiffure through the second century A.D. can be followed on portrait aurei of Plotina (Pl. VIII, 11), the wife of Trajan, of Faustina II (Pl. VIII, 12), the wife of Marcus Aurelius, and of Crispina (Pl. VIII, 13), the empress of Commodus. He himself is represented as a young man on a coin struck in A.D. 177-8 in the reign of his father, Marcus Aurelius. On the reverse appears Castor, the patron of the knights and the protector of the young emperor (Pl. VIII, 14).

As the reign of Pertinax lasted only for the first three months of A.D. 193, his coins, especially in gold, are rare, and even though the example (Pl. VIII, 15) is not in such brilliant state as some other aurei in this bequest, it is still a welcome acquisition. Portraiture in the later third century A.D. tends to become rather

stylized, but emperors still retain some individuality, and what is lacking in real portraiture is to some extent compensated for by the elaborations of dress and armour as in the aureus of Aurelian (Pl. VIII, 16). A rare late-third-century gold piece is the coin of Magnia Urbica (Pl. VIII, 17), wife of the Emperor Carinus. Another interesting feminine portrait is that of Fausta, wife of Constantine the Great, on a gold solidus (Pl. VIII, 18) issued by the mint of Nicomedia in A.D. 324. From the same mint, when in A.D. 321 it was still under the control of Licinius I, comes the aureus of Licinius II (Pl. VIII, 19) with a somewhat ugly but nevertheless striking portrait, shown full-face in the manner familiar on Byzantine coinage. The quality of the gold coinage of the later empire is well exemplified by the solidus of Magnentius (Pl. VIII, 20), who seized and held the West between A.D. 350 and 353, and by the fine, bearded portrait of Johannes (A.D. 423-5) on a solidus from the mint of Ravenna (Pl. VIII, 21).

R. A. G. CARSON

THREE EGYPTIAN BRONZE FIGURES FROM THE SPENCER-CHURCHILL COLLECTION

BRONZE figures of deities, sacred animals, and emblems are a familiar category of Egyptian antiquities; most of the surviving examples have not been found in the course of scientific excavation and there is little assured information on the history of individual pieces or on the purpose for which they were made. The majority date from the Saïte Period (XXVIth Dynasty, c. 664-525 B.C.) to the first century A.D., though a larger number than is sometimes supposed may date to the Late New Kingdom. From time to time a cache of these figures is brought to light and the probability is that most are votive offerings made at a temple or shrine from which they were cleared, as occasion required, and disposed of by burial within sacred precincts.¹

Many of these figures lack any particular interest, but three, purchased by the Trustees from the Northwick Park Collection of the late Captain E. G. Spencer-Churchill, add important examples to the extensive collection of bronze figures in the Department of Egyptian Antiquities.

The striding figure of a young man, of the Saïte Period (no. 66819, Pl. IX) belongs to the comparatively rare group of inscribed bronzes in which the deity of the image is invoked on behalf of the dedicator. Running from right to left around the four sides of the pedestal on which the figure stands is a hieroglyphic text, containing one of the standard prayers. It reads:

Dd-mdw Nfr-ḥtp dī-f cnḥ wdꜥ snb ḥꜥ nfr n Wnn-nfr sꜥ Psmṯk mwt-f 'Irt-ḥr-w

Words spoken (by) Neferhotep that he may give life, prosperity, health, and good span (of years) to Onnophris, son of Psamtek, his mother being Ithoros.²

The figure stands 8½ inches high. Neferhotep wears the double crown over a wig, broad collar, and short kilt. The eye-sockets, framed in gold, were originally filled with inlay; the line of the eyebrows and of the attachment for the beard is also in gold. The right hand probably held an *ankh*-sign and the left a *was*-sceptre. Neferhotep (Nephotes) was first used as an epithet applied to certain gods and goddesses, particularly Khons. It acquired, however, an individual personification, though it is possible that in the present case that the deity is to be considered as a form of Osiris.³

The second example (no. 66820, Pl. x) is a representation of the goddess Neith in the form of a woman standing, feet together, on a small base, wearing a long dress and the crown of Lower Egypt.⁴ An unusual feature is the position of the outstretched arms, from which hang the wings of a vulture. The rest of the bird is depicted on the back of the figure, clasping the *šnw*-sign in its claws (Pl. x *left*). The attitude is one of the two ways in which the Egyptians were accustomed to express in their sculpture the maternal and protective power of a goddess. It is less common than the figure of a seated woman suckling a child upon her lap, the most familiar representation of the goddess Isis, though the type is not confined to her. Statues of Isis with the outstretched wings of a vulture usually enclose a figure either of her son Horus or her husband Osiris. Doubtless one or the other originally completed this figure of Neith in the guise of Isis. The thinness of the modelling of the body and the mixed iconography suggest that it can hardly date from before the Ptolemaic Period (after 300 B.C.).

Though less pleasing to the eye, the third example acquired is the most interesting (no. 66821, Pl. xi). The figure is in the form of a Janus-headed, striding archer, dressed in a short kilt to which at the rear has been attached the tail feathers of a falcon. Both heads are animal in form. It was formerly in the Hilton Price Collection⁵ and was subsequently acquired by Rustafjaell.⁶ It is one of the three known examples of this rare type,⁷ the other two being one in Cairo Museum⁸ and one at University College, London.⁹ Facing forward is the head of a ram, surmounted by the elaborate *atef*-crown with uraei. The head looking backwards might from the presence of the horns be supposed to be that of a bull, though the modelling is more suggestive of feline rather than bovine features. The companion pieces make the identification of the head as that of a lion or lioness certain: the Cairo example is probably,¹⁰ and the University College example certainly, that of a lion or lioness, for on the latter the ruff and the mane are clearly marked.¹¹

In the absence of an inscription the explanation of the elements of this composite figure must be speculative.¹² The ram is associated with Khnum, Arsaphes, Amun, and is also the sacred animal of the Delta city of Mendes. Which of these deities is here intended is quite uncertain. The prominence given to his cult and the presence of the *atef*-crown would prompt an identification with

Amun, if it were not for the fact that the example in Cairo Museum comes from Mendes.

The horns on the second head are not the typical long variety of the Hathor-cow sometimes found with heads of lioness-headed deities;¹³ they may be those of a bull rather than a cow. If the horns identify this second head as male and if the Delta provenance of the Cairo example is of significance, it may perhaps be supposed that this head is a representation of the god Miysis, whose cult in the late period was prominent at Tell el-Muqdam which lies close to Mendes.

The most curious feature of the bronze is the composite bow and arrow held at the ready. Generally speaking Egyptian gods are seldom equipped with human weapons. No god (other than the pharaoh in battle or on the hunting field) is represented in the attitude of the present bronze although there are late representations of Neith shooting arrows for magical reasons.¹⁴ At what target this incongruous composite figure is aiming we cannot be sure. It may, however, be reasonably assumed that for its superstitious dedicator it promised a safeguard against the malignant forces ever threatening his safety and security, against which he had no other insurance. The Cairo example stands within an oval formed by a ouroboros snake, a motif which, rare in the art of dynastic Egypt, becomes a common design on the magical amulets from Roman Egypt.

A. F. SHORE

¹ G. Roeder, 'Ägyptische Bronzwerke', *Pelizaeus-Museum zu Hildesheim Wissenschaftliche Veröffentlichung*, iii, 1937, pp. 247 ff.

² In omitted after *dd-mdw*: the writing of the suffix of *mw* is hardly correct. The text is otherwise unusually well written for a bronze.

³ As, for instance, a bronze now in the Louvre, inscribed *wstr nfr-htp*, *Encyclopédie photographique de l'art*, I, Éditions Tel, 110. For this and other examples see G. Roeder, 'Ägyptische Bronzefiguren', *Staatliche Museen zu Berlin Mitteilungen aus der Ägyptischen Sammlung*, Band VI, Berlin, 1956, pp. 16-17. The figure may come from the Memphis region; the three examples in Daressy, 'Statues de divinités', *Catalogue général des antiquités égyptiennes du Musée du Caire*, Cairo, 1906, nos. 38071-3 come from the Serapeum at Saqqara. Another inscribed bronze (G. Steindorff, *Catalogue of the Egyptian Sculpture in the Walters Art Gallery*, Baltimore, 1946, no. 528) is said to be from Mit Rahina.

⁴ The top of the crown is missing as well as the tip of the left wing. A portion of the right wing in the centre is restored.

⁵ *A Catalogue of the Egyptian antiquities in the possession of F. G. Hilton Price*, vol. ii (London,

1908), no. 4800 and pl. xxv.

⁶ Sotheby Sale Catalogue, 20 Jan. 1913, lot 494 and pl. xxxiv.

⁷ G. Roeder, 'Ägyptische Bronzefiguren', *MÄS* vi, p. 89.

⁸ Cairo 38700, Daressy, op. cit., p. 179 and pl. xxxvii.

⁹ U.C. 20378. Roeder, op. cit., p. 89 and abb. 120. I am indebted to Mr. H. S. Smith for the opportunity of examining this figure.

¹⁰ 'une tête qui semble être celle d'un lion', Daressy, op. cit., p. 179.

¹¹ For a small painted limestone sculpture, of uncertain purpose, with the head of a lion and ram back to back, not earlier than the Persian Period, see J. D. Cooney in *Bulletin The Brooklyn Museum*, xv (1953), p. 29 and figs. 7 and 8.

¹² For other two-headed composite deities, one a ram's head, unfortunately not inscribed see Roeder, op. cit., pp. 87-88. For figures of two-headed dwarfs *ibid.*, pp. 101-4.

¹³ *Ibid.*, pp. 285-6.

¹⁴ G. Daressy 'Neith protectrice du sommeil' *Annales du Service des Antiquités de l'Égypte*, x (Cairo, 1910), pp. 177-9.

A FRAGMENT BY THE TYMBOS PAINTER

ABOUT three years ago, in a specially converted study,¹ work began on the organization of the Greek and Roman Department's sherd collection. Sherds from vases of all fabrics and periods,² including catalogued, uncatalogued, and some previously unregistered fragments, formerly housed in various parts of the Department, have been assembled and arranged in the new Sherd Room. A check of the catalogued sherds has been completed and the card-indexing of the uncatalogued ones begun.³ Many interesting points have arisen during the course of this work. Perhaps one of the most important and certainly the most satisfying from the aesthetic point of view, concerns the Attic white-ground fragment illustrated on Pl. XII *a*.

This small sherd, whose greatest dimensions are 2.3 cm. by 1.4 cm., was found unregistered. It is a fine example of Attic white-ground technique of about the mid-fifth century B.C. Outlined in yellow-brown glaze on the white slip background is a face in profile to right—a female face as the tip of a saccos over the hair shows—and part of a basket. Although the fragment is small and the scene incomplete, the style of the painting betrayed the distinctive hand of the Tymbos Painter, an Early Classical painter who specialized in small white lekythoi characteristically decorated with scenes at a tomb from which, indeed, his name is derived.⁴ It seemed very probable then that the complete scene would have depicted a woman with a basket of offerings standing at a tomb. A search for related fragments among the white-ground in the Sherd Room proved fruitless.⁵ There remained then just a possibility that the sherd might belong to an otherwise complete lekythos by the Tymbos Painter, perhaps even to one in the British Museum in whose vase-collections this painter's work is particularly well represented.⁶ And so it proved.

The white lekythos catalogued as D 43⁷ and attributed to the Tymbos Painter,⁸ presented the required funerary scene; a woman—her face broken away—wearing her hair in a saccos, holding a basket—incomplete—in her hands, standing to right at a tomb (Pl. XII *b*). The sherd clearly belonged to this lekythos from which, as the *Catalogue* shows, it was already missing in 1896. Quite when before that date sherd and vase became separated it is now impossible to say as the lekythos too has no history and was not previously registered.⁹ After many years then the sherd has been reunited with its vase. Some of the plaster restoration was removed and the sherd inserted (Pl. XIII). Except for one or possibly two tiny fragments still missing the characteristic mourning scene reappears almost as it left the Tymbos Painter's hands about 460 B.C.

ANN BIRCHALL

¹ The conversion was fairly simple; the long sides of the room were fitted with Ministry of Works standard steel racking accommodating between six and nine wooden storage trays per shelf.

² With the exception of the uncatalogued sherds from Naucratis which, as they are so very numerous, are separately stored elsewhere.

³ The Department is extremely grateful to Mrs. B. Gibson who, on a voluntary basis, has generously undertaken to prepare the card-index.

⁴ The name is Buschor's: Ernst Buschor, 'Attische Lekythen der Parthenonzeit', *Münchener Jahrbuch*, n.s. 2 (1925), 18. For white lekythoi attributed to the Tymbos Painter see J. D. Beazley, *ARV*² (1963), pp. 754-8.

⁵ Another previously unregistered white-ground

lekythos fragment by the Tymbos Painter, the lower part of that published by Beazley (*ARV*² p. 756, no. 48), has now been registered, 1966, 1-18 1.

⁶ Approximately one-tenth of the lekythoi attributed to the Tymbos Painter are in the British Museum.

⁷ *Catalogue of the Greek and Etruscan Vases in the British Museum*, vol. iii (1896), by Cecil H. Smith. The height of the lekythos is 18.9 cm.

⁸ Beazley, *ARV*² p. 755, no. 21.

⁹ The lekythos has now been registered, 1966, 1-19 1.

JAPANESE LACQUERED DOCUMENT BOX OF THE LATE TWELFTH OR EARLY THIRTEENTH CENTURY

THIS *fubako* (letter or document box) decorated with grasshoppers and crickets in painted silver *makie* and mother of pearl inlay, exhibits characteristics both of the late Heian (A.D. 794-1184) and early Kamakura (A.D. 1185-1337) periods. The deep body, the gentle swelling convex surface of the lid, the elegant curved outline of its sides, are all characteristics of the Heian period, but the design of insects is too naturalistic to be typical of this period. Its last owner Mr. Masanari Matsubara, late repairer of lacquer and bronzes to the Tokyo National Museum, and now after retirement curator of the Okura Museum collections, believes emphatically in a Heian date. But as Dr. Jō Okada head of the Lacquer Department of the Tokyo National Museum aptly puts it 'the design of grasshoppers and "bell ring" insects is realistically done, showing an influence of the Kamakura period, but the graceful effect of the entire composition in fact retains much from the preceeding Heian period. Therefore it is rather difficult to judge the actual date of the box, but we can say that the box was produced in the late Heian or early Kamakura periods'.

Dr. Okada has handled and studied this box and was very intrigued by it. He compares its design of grasshoppers to others on the famous *tebako* (cosmetic box), decorated with the design of deer in autumn fields, belonging to the Idzumo shrine Shimane Prefecture, which has been dated to the early Kamakura period.¹

Alas! I have not seen this *tebako* but I feel there is little sympathy between the design on this beautiful but rather florid piece, decorated in mother of pearl in gold *makie* on a pear skin ground, and the delicate reticence of the British

Museum *fubako*. Incidentally Mr. Matsubara believes this *fubako* to be a *sho* (flute box) and not a document box. But as far as I can gather no flute boxes are known before the Meiji era, and they are then much smaller and narrower; but the idea of a flute box decorated with insect musicians would be entirely appropriate!

I should prefer to compare the mother of pearl decoration on this *fubako* to that on a number of black lacquer wooden saddles with mother of pearl inlay which have been dated both to the Heian and Kamakura periods.² The technique of applying mother of pearl direct to the black lacquer wooden surface is common to both.

This *fubako* is made of *hinoki* (cypress wood), and the four sides of the body are made up of separate plates, but the convex surface of the lid was made all of one piece. The general condition is good, but one of the small ends of the box has broken away and been replaced. The *kanegai*, which are metal ring fittings attached to the body of the box so that it might be secured with a cord, were removed by Mr. Matsubara who believed that they had been added in the Muro-machi period (1338-1573). He said that they tended to scratch the lid. He thinks that the box originally was without any metal fittings, and that it was at one time lined with brocade; for it still retains traces of glue.

The insects depicted are two kinds of grasshopper (*locustidae* and *acrididae*) and the Japanese cricket or 'bell ring' insect (*homoeogryllus japonicus*). The design is so cunningly disposed that when the box is closed there is no interruption from cover to body. According to Matsubara thirty-two insects are depicted in silver *makie* and another thirty-two in mother of pearl inlay; but the visibility of the silver *makie* insects is only properly preserved on the sheltered parts of the body covered by the lid; on the outside of the lid they are now invisible. The mother of pearl (*raden*) was applied direct to the surface of the wood. The antennae, body, and limbs of each insect are carried out in delicate little slivers of mother of pearl, not as in the early Heian period in large lumps. The design of silver *makie* insects was first drawn out probably in red lacquer, after which the silver was applied and coatings of lacquer put over it; finally, the design was polished out. There are still traces of lacquer covering some of the mother of pearl insects.

Few important pieces of Heian lacquer, if any, have left Japan and this box is probably the most important piece of Japanese lacquer to have reached this country. For all but one of the important illustrated pieces of Japanese lacquer of this period are in the possession of museums or temples, and without exception have been registered as 'national treasures' or 'pieces of national importance' while pieces of important early Kamakura lacquer are equally unavailable for export. There must, however, be a few pieces in private hands like this *fubako*, which have never been published. The opportunity for the West of acquiring such works

of art becomes rarer with each passing year; for even if they should be discovered in private hands it is very doubtful whether they will be permitted to leave Japan.

It is believed that the Japanese authorities permitted the export of this piece from Japan only because it was destined for the British Museum.

SOAME JENYNS

¹ This box is illustrated in colour on plate 5 in the book *Lacquer Art*, written by Okada and Mizoguchi and published by Kodansha in 1961.

² Examples are reproduced by Okada in an article on saddles written for the Japanese periodical *Museum*, no. 29, pp. 2-8. Tokyo. Aug. 1953.

NOTABLE ACQUISITIONS OF PRINTED BOOKS

1963-4

INCUNABULA

ANTONIUS, de Butrio. *Speculum de confessione*, with five other tracts. *Johannes de Westfalia: Louvain*, [c. 1480.] fol. 170 leaves.

This is the earlier of two editions of the same collection of theological tracts, printed by Johannes de Westfalia, as one of the five colophons states, 'in the flourishing University of Louvain'. In the colophon to part 1, the compositor makes the engaging request that any errors should be attributed 'to the scribes, and not to the fault of the compositor; however, I beseech you to pray God frequently for me, P.B.C., and for all men'. The second edition, of which the Museum already possesses Dr. Kloss's copy, is in a later stage of the same type, introduced in 1483, and distinguishable among other peculiarities by use of 'ct' in ligature. Both editions present the somewhat unusual feature of ending each of the six parts with a blank or partly blank leaf, perhaps (although the signatures are consecutive) with the intention of enabling the component tracts to be issued separately as well as collectively. It is interesting to note that the compositors of the second edition have taken the opportunity to set the text freely without reference to the page-contents of the first edition, secure in the knowledge that any surplus would be taken up at the end of each part by the ensuing blank space; whereas otherwise they would have been compelled to the additional labour either of making an accurate casting-off of copy, or of reprinting the first edition page for page.

This is Richard Heber's copy, with the 'Bibliotheca Heberiana' label.

Gesamtkatalog 5829; *Campbell* 392; *Goff (Census)* B-1346.

Presented by Mrs. Helga S. Hacker.

BONAVENTURA. *Meditationes vitae Christi*, in Italian. [*Anonymous printer:*] *Venice*, 4 April 1500. 4°. 56 leaves, of which this copy lacks three, including the title-leaf and a woodcut.

This is one of the most beautiful, celebrated, and artistically and evidentially important of Italian illustrated incunabula. Only five copies of the Bonaventura were known until the recent discovery of the one now acquired by the British Museum, and it is extraordinary that this further copy (bought by William M. Ivins, Junior, in 1923) should come to light. The book contains fourteen large woodcuts, each occupying the upper two-thirds of a page, and framed together with the text in differing borders of Florentine style. One of these cuts, representing Christ's entry into Jerusalem, is of outstanding beauty, and is further remarkable as being related in style and content to the *Hypnerotomachia* which Aldus Manutius had completed only four months previously, in December 1499. The ass ridden by Our Lord, the folds of His gown, the backward-looking figure of St. John, are all closely similar to the corresponding features in the woodcut of the Triumph of Bacchus in the *Hypnerotomachia*. This cut

may well be by the Hypnerotomachia Master himself, and probably has a better claim to be so, together with the illustrations in the Ovid, *Metamorphoses* in Italian of 10 April 1497, printed by Johannes Rubeus for Lucantonio Giunta, than any of the other Venetian woodcuts which have been attributed to him. Several cuts in the 1497 Ovid (notably that of Europa and the Bull) show close parallels in the drawing of animals, riders, and drapery to the Bonaventura cut. There may well be significance in the situation presented by the uncertain and tentative handling of the cuts in the 1497 Ovid, the full mastery and individuality shown in the *Hypnerotomachia* of 1499, and the final appearance of a single superb design in the Bonaventura of 1500, the remainder of which was illustrated by an inferior hand or hands. These circumstances, together with the apparent absence of satisfactory identifications of work by the Hypnerotomachia Master before 1497 and 1500, tend to suggest a young artist, perhaps trained in the studios or school of Mantegna and Bellini, commencing woodcut design towards 1497, achieving artistic maturity in 1499, and ceasing suddenly—owing to death, change of vocation, or any other cause—towards the beginning of 1500.

However this may be, the Bonaventura is a vital component in the series of books with woodcut illustrations in the classical style associated with the Hypnerotomachia Master. The remaining cuts in the Bonaventura are by a different and lesser artist or artists, but still of fine quality and stylistic interest, and important as early examples of the shaded style which became prevalent in the sixteenth century. Three are signed by the block-maker N, whose work also appears in the second *Mallermi Bible* of 1493 and in the 1497 Ovid mentioned above. The handsome

roman type of the Bonaventura is otherwise found during the 15th cent. only in an unsigned, undated, and unillustrated Ovid, *Metamorphoses*, in Latin, after which the press is named. This Ovid is still rarer than the Bonaventura, and only the Jena and New York Public Library copies seem to be known. In the Latin Ovid, which presumably preceded the Bonaventura, the type measures c. 112 mm., whereas in the Bonaventura the measurement is 107 mm., the latter state re-appearing in an edition of Valerius Maximus printed at Venice by Albertinus de Lisona, Vercellensis, in 1503. However, continuity of ownership of the type used in these three books, although possible, cannot be assumed.

Gesamtkatalog 4783; *Goff (Census)* B-914; *IGI* 1930.

CICERO, Marcus Tullius. *Epistolae ad familiares*. [Baptista de Tortis:] Venice, 1481. fol. 296 leaves.

Baptista de Tortis, one of the most prolific and celebrated of fifteenth-century Venetian printers, produced mainly classical texts from 1481 to 1487 and thereafter devoted himself to the printing of the weighty legal folios for which his press was equally famous. The Cicero, *Epistolae ad familiares*, with the printed date 1481, belongs to the first year of his press, and may even be his first production, as his other works of 1481 contain full day and month dates concentrated within the last four months of the year. This is a close reprint, with the same collation, of the edition of 1 July 1480, assigned to the 'Printer of the 1480 Martial', Venice (*BMC*, v. 296; *IB*. 24866), and is a relatively uncommon edition, only one other copy (Bodleian) being available in this country.

Gesamtkatalog 6835; *Goff (Census)* C-522; *IGI* 2834.

GRATIANUS. Decretum. *Michael Wenssler*: Basle, 19 August 1481. fol. 381 leaves.

The first of the three editions (now all in the British Museum) of this fundamental work in canon law produced by Wenssler, the second printer at Basle, using Peter Schoeffer's Mainz edition of 13 August 1472 as his model. The wording of Schoeffer's colophon is copied, including the statement that the book was produced 'by a certain ingenious art of printing, without the use of pen and ink', and that it is 'signed with his (i.e. in this case Wenssler's) arms'. The colophon is followed by Wenssler's device, first used in 1476, which imitates Schoeffer's design of two shields hanging from a bough, and contains in the right-hand shield the canting arms, a brook between two stars, of the Silesian and Austrian family of the Wenzels of Sternbach, to which Wenssler belonged. Recent investigation of Wenssler's devices has shown that he used consecutively five different but closely similar blocks, of which only two had previously been distinguished (cf. G. D. Painter, 'Michael Wenssler's Devices and their predecessors', in *Gutenberg-Jahrbuch*, 1959, pp. 211-19). The present Gratianus fills a gap in the Museum's strong holding of sixteen books containing these devices, as it is the last work in which Wenssler used Device D in its unbroken form, before replacing it with Device E in the Justinian, *Novellae*, completed on the following 15 November. This copy is noteworthy for its handsome contemporary binding and rubrication, including an initial of exceptional quality on the first page.

Goff (*Census*) G-370.

JEROME, Saint. La reigle de devotion des epistres de Sainct Ierosme. Translated, with the Latin original, by Guy Jouvenaux. [*Le Petit Laurens for*] *Geoffroy de Marnef*: Paris, sold also at Bourges, [1500.] 4°. 56 leaves.

This first and only edition of a French translation of St. Jerome's letters on the rules for female monastic life is a companion to a similar translation of the *Rule of St. Benedict*, printed by Félix Baligault, 7 September 1500, and likewise issued simultaneously at Paris and Bourges by the well-known Paris publisher Geoffroy de Marnef. The translator, Guy Jouvenaux, was abbot of St. Sulpice at Bourges, and a campaigner for monastic reform, a subject on which he produced his own proposals, *Vindiciae monasticae reformationis*, with the same publisher in 1503. Textually this attractive little volume is an important document on the perennial movement for reform within the Roman Church, which was destined to be strengthened rather than hampered by the revolution of Luther (who in 1500 was still a schoolboy at Magdeburg), became paramount during the century of the Counter-Reformation, and continues with renewed vigour in our own time. Typographically it supplies further evidence for dating the works of Le Petit Laurens, to whose press it has not previously been attributed, and for the earliest extension of De Marnef's business to Bourges. The present copy, like that of the *Rule of St. Benedict* already in the Museum, is from the Fairfax Murray collection. Only two other copies are known to survive.

Goff (*Census*) H-189.

Presented by the Friends of the National Libraries.

NICOLAUS [DE TUDESCHIS], Panormitanus.

- (1) Super Clementinis Constitutionibus. [*Petrus Caesaris and Johannes Stolz*]: Paris, 1475. fol. 98 leaves.
- (2) Processus judicarius. [*Printer of Ockam*]: Paris, August 1476. fol. 60 leaves.

The 'Printer of Ockam', so named from his edition of the English theologian

William Ockam's *Dialogi*, 5 July 1476, came fifth in chronological order among more than fifty presses founded in Paris between 1470 and 1500. His type, of an attractive and distinctive roman style varied with gothic elements, is a smaller version of a design found in the types of two still earlier Paris presses, that of Caesaris and Stol, and the anonymous 'Au Soufflet vert'. For want of evidence to the contrary the 'Ockam' press is assumed, perhaps rightly, to have had an independent existence, in which case we may suppose that all three presses merely obtained their type from the same type-founder; but the possibility remains that the books in the 'Ockam' type may actually have been printed either by Caesaris and Stol or by 'Au Soufflet vert', both of which presses produced a large proportion of unsigned editions. An early manuscript signature 'm 1' occurs at the beginning of the second work, following on the quiring of the first; however, this feature does not seem conclusive, as it can be interpreted merely as an instruction to the binder or rubricator, and does not necessarily mean that both works were printed in the same office. However this may be, the presence here in one volume of works by a single author in the types of both Caesaris and Stol and of the 'Ockam' printer is fresh evidence of a possible connexion between these two presses. All the four works printed in the 'Ockam' type are of the utmost rarity, and were hitherto unrepresented in the British Museum collection. The present volume is wide-margined and fine, and notable for its gold-illuminated initials and an unusual fore-edge title in gold on purple.

*Purchased with the aid of the Friends
of the National Libraries.*

PEDRO PASCUAL, Saint. Obra, otherwise known as *Biblia pequeña*, in Catalan. *Johann Rosenbach: Barcelona*. 3 October 1492. 4° 80 leaves.

This is the first book printed at Barcelona by Rosenbach, a German from Heidelberg who remained one of the most important Barcelona printers until his last production in 1530. It is also Rosenbach's earliest work known to survive, for no copy appears to exist of either of the two Breviaries printed by him at Valencia earlier in 1492. The text, which discusses various theological problems and difficulties for the benefit of prospective converts, was intended for the use of missionaries to Jews and Moors. The author St. Pedro Pascual devoted and sacrificed his life to this cause, and was canonized after dying in a Moorish prison in 1300. The printing of his work nearly two centuries later was no doubt occasioned by the missionary campaign which followed the conquest of the last Moorish Kingdom of Granada in January 1492, and the ensuing decree of 31 March 1492 imposing alternatives of conversion or expulsion upon the Jews of Spain. This, the first and only edition of St. Pedro Pascual's treatise, is of great rarity, only three other copies being known.

Haebler 520; Goff (Census) P-127.

SAVONAROLA, Girolamo.

From 1491 until his death at the stake on 23 May 1498 the Dominican friar and reformer Savonarola was the virtual dictator of Florence. Upwards of 130 editions of his various propaganda sermons, tracts, and letters were produced during this period by the printing-presses of Florence, often with woodcut illustrations of great charm, and usually, owing no doubt to their topical and ephemeral nature, without the printer's name and the date of printing. Of these editions the Museum now possesses eighty-seven, including the four new acquisitions.

1. *Libro della vita viduale. Francesco Bonaccorsi: Florence, 1491. 4°. 30 leaves.*

This treatise on the moral and spiritual

duties of widows was the first edition of any work by Savonarola to be printed and is one of the few which are signed and dated by the printer. It is significant that Bonaccorsi, who was himself a priest, was in all probability a relative of Savonarola, whose mother's maiden name was Elena Bonaccorsi. The type, 114R., which has not previously been noticed in the possession of Bonaccorsi, is apparently identical with Francesco di Dino's type of the same measurement.

Goff (Census) S-286; Audin 50.

2. Copia della lettera . . . alla . . . maestà del Re di Francia.

[*Lorenzo Morgiani and Johannes Petri: Florence, after 26 May 1495.*] 4°. 2 leaves.

The only separate edition of this letter to Charles VIII, King of France, dated from St. Mark's at Florence, where Savonarola was prior, on 26 May 1495. Charles had invaded Italy in the previous year, entering Florence on 17 November. His arrival had long been predicted by Savonarola, who declared it to be ordained by the will of heaven; and the event indeed caused the fall of Piero de' Medici, Lorenzo's feeble successor, the restoration of the Florentine Republic, and a consequent increase in Savonarola's power. But Charles's demands were too high: 'If you don't pay, I'll sound my trumpets', he declared, and: 'Then we will ring our bells', replied the signory. Yielding to this threat and to the eloquence of Savonarola, Charles accepted more moderate terms and left Florence. Only a fortnight before the present letter, in which Savonarola vaguely but ominously exhorts him to good conduct,

Charles had entered Naples in triumph (12 May 1495). Already, however, a league of Italian states organized by Ludovico Sforza, Duke of Milan, was gathering to expel the invader; and after narrowly escaping disaster at the Battle of Fornovo (6 July) Charles retired over the Alps on 7 November 1495.

Goff (Census) S-187; Audin 106.

3. Predica fatta la mattina dell'Ascensione 1497. [*Bartolommeo di Libri: Florence, after 4 May 1497.*] 4°. 8 leaves.

This is presumably the first of the two 15th-cent. editions of this sermon, for the other, assigned to Johannes Petri, has a condensed text and no decorations. The small and crude woodcut of the Ascension on the title-page is apparently of Venetian rather than Florentine origin, and the frameline is here much worn. The title-border in four pieces was frequently used by Di Libri from 1495 onwards, and was previously owned by another Florentine printer, Antonio Miscomini.

Goff (Census) S-260; Audin 87.

4. Epistola a certe persone devote perseguitate per la verità da lui predicata. [*Bartolommeo di Libri: Florence, 1497.*] 4°. 2 leaves.

The only separate edition of this letter of exhortation and encouragement to Savonarola's persecuted followers. Both the subject and the late state of the type (97R.³) suggest a date towards the second half of 1497, when Savonarola, excommunicated by papal bull in May, was counter-attacking in his struggle against Pope Alexander VI.

Goff (Census) S-186.

ARIAS (Francisco). The Litle Memorial, concerning the Good and Fruitfull Vse of the Sacraments . . . Composed in Spanish . . . and newlie translated in to our English tongue. *Printed at Roan, 1602.* 12°. Q¹²A-K¹²L⁶.

A translation of *Del buen uso de los sacramentos* of the Spanish Jesuit, Francisco Arias. The Rouen imprint is false; the book was printed secretly in England and belongs typographically to a group of Catholic books—some twenty are extant—printed at a clandestine press active between about 1602 and 1605. Five other copies are known to exist. The present copy is of special interest because it was recently discovered in the wall of an old cottage on the estate of Viscount Cowdray, near Midhurst, Sussex. The owner of the Cowdray estate at the time when the book was printed was Anthony Maria Browne, Viscount Montague, and the Montagues were at that time one of the most powerful Recusant families in the south of England. The library of Cowdray House itself was burned out in the 18th cent. and little or nothing remains of its former collection of books and manuscripts. The title-page of this copy of the book bears what is probably a mark of ownership, the name 'Tho: sowtham' (or possibly 'northam') written in an early seventeenth-century hand. The vellum binding is contemporary with the book and is in a fairly good state of preservation.

STC 742. *Allison & Rogers 38.*

Presented by Viscount Cowdray.

ARMY LIST, 1778. A List of the General and Staff Officers, and of the Officers in the Several Regiments serving in North-America, under the command of his Excellency General Sir William Howe, K.B.

With the dates of their commissions as they rank in each corps and in the army. *Printed by James Rivington: New-York, 1778.* 8°. A-G⁴H⁶.

Interleaved, and with extensive manuscript annotations, corrections, and additions in a contemporary hand. The name of Sir William Howe on the title-page has been altered to that of Sir Henry Clinton in the same hand as the alterations and additions throughout the text. Clinton took command of the British Army in North America after Howe's departure for England in May 1778. Many of the annotations concern the fate of officers, e.g. 'killed 28 June', 'captured 29 June', 'sold out', 'promoted', 'removed to 45th Regiment 20 September', 'drowned', etc. Internal evidence suggests that they were made not later than 1780, for they include a list of Clinton's A.D.C.'s which gives without any comment the name of Captain André of the 26th Foot who was executed by the Americans as a spy on 2 October 1780.

COCKER (Edward). *Multum in parvo*: or the Pen's gallantry. A copy-book, containing twenty-four sentences in prose, in alphabetical order, and as many in verse . . . written in all the curious hands now practised in England, and our neighbour-nations. . . . Invented, written, and engraven by Edward Cocker. *Tho. Sawbridge: [London,] 1683.* 28 engr. pl. + 8 pp. letterpress.

An unrecorded edition. Of the four editions known to Wing the Museum possesses two, one printed in 1661, the other c. 1680.

Not in *Wing*; not in *Heal*.

CORDIER (Mathurin). *Colloquiorum scolasticorum libri quatuor. Ad pueros in quotidiano sermone paulatim exercendos.* *Ex*

officina Georgii Mosman: Edinburgi, 1698.
12°. A-N⁶.

An unrecorded edition of this famous Latin schoolbook.

Not in *Wing*.

CROLL (Oswald). *Bazilica Chymica, & Praxis Chymiatricae* or Royal and Practical Chymistry. In three treatises . . . As also the Practice of Chymistry of John Hartman M.D. augmented and enlarged by his son. All faithfully Englished by a lover of chymistry. *For John Starkey . . . and Thomas Passinger: London*, 1670. fol. 3 pt. pt. 1:—a⁴ B-Z⁴ 2A⁴ (2A⁴ blank). pt. 2:—A-G⁴ H². pt. 3:—[A]² B-Z⁴ 2A⁴ 2B-2F².

Croll, who was physician to Prince Christian of Anhalt-Bernburg, published his *Basilica Chymica* in 1608. It consists of three parts: an admonitory preface, in which he discusses the teaching of Paracelsus, of whom he was a follower; a practical treatise on pharmacy and therapeutics; and a *Treatise of Signatures*. An English translation, by H. Pinnell, of the admonitory preface was published in *Philosophy reformed and improved in Four Profound Tractates*, 1657. The present work is the first English edition of the complete text.

Wing C 7022.

FLORY (François) of Lille. *The Practize of cifering* . . . Conteyning all sortes of accompts daily vsed amongst the merchants in the citie of Andwerpe in their traffiques and chaunges, before the cruell massacre and sacke of the saide citie. . . . Translated out of French into English by Iohn Waddington grocer. 1591. *Imprinted . . . by Thomas Dawson: London*, 1593. 8°. A-H⁴.

A translation of *Les Pratiques de chiffre*, Antwerp, M. de Rische, 1577. It includes mercantile arithmetic, tables and rules of

interest, rules of bartering, tables of gain and loss and rates of exchange between Antwerp, England, France, Germany, Italy, and Spain.

Not in *STC*. The only known copy.

THE FRENCH PERFUMER. Teaching the several ways of extracting the odour of drugs and flowers, and making all the compositions of perfumes for powder, wash-balls, essences, oyls, wax, pomatum, paste, Queen of Hungary's Rosa Solis, and other sweet waters. . . . Done into English from the original printed at Paris. *For Sam. Buckley: London*, 1696. 12°. A⁸ B-F¹² G⁴ (G⁴ blank).

A translation of *Le Parfumeur françois*. The Museum's only copy of the original—the third edition, [c. 1700]—was destroyed during the war. *Wing* records only three copies of the translation.

Wing F 2192.

GENTILI (Alberico). Alberici Gentilis . . . *De iniustitia bellica Romanorum actio*. Iosephus Barnesius: Oxonii, 1590. 4°. ¶⁴ (¶¹ blank except for signature) A-C⁴.

An important work in the history of international law by the eminent Italian jurist who had fled to England on account of religious persecution in Italy and who in 1587 had been made Regius Professor of Civil Law at Oxford. This edition of *De iniustitia bellica* appears to have been the only separate printing of the work, and only two other copies of it are known.

STC 11734.

GENTILI (Alberico). Alberici Gentilis . . . *De iure belli commentatio secunda*. Iohannes Wolfius: Londini, 1588. 4°. A-K⁴ (K⁴ blank).

The first edition of the second of Gentili's *De iure belli commentationes* which formed

the nucleus of his later great work on international law *De iure belli libri tres*. In 1589 the three 'commentationes' were published together by Wolfe (*STC* 11735).

Not in *STC*.

LAMBERT (François). The Summe of Christianitie gatherd out almoste of al placis of Scripture, by . . . Francis Lambert of Aunynon. And translatyd, and put in to prynte in Englyshe, by Tristram Reuel . . . 1536. [*Robert Redman: London, 1536.*] 8°. ✠ A-B⁸ 2A-B⁸ C-F⁸ C⁶ H⁴.

Lambert, the son of a papal official at Avignon, abandoned Catholicism and became prominent as a reformer. His democratic views on church government had considerable influence on some of the Scottish reformers, especially Patrick Hamilton who was a pupil of Lambert's at the University of Marburg in the 1520's. The present translation, of which only two other copies are known in this country (one at Gloucester Cathedral, the other at Peterborough Cathedral), is interesting as an example of definitely Protestant (as distinct from anti-Papal) literature printed in England during the lifetime of Henry VIII. It is dedicated to Anne Boleyn.

STC 15179.

LITURGIES—*Book of Common Prayer—Scotland*. The Booke of Common Prayer, and Administration of the Sacraments. And other parts of divine service for the use of the Church of Scotland. *Robert Young: Edinburgh, 1637*. fol.

This copy, though it duplicates copies already in the British Museum, is interleaved and has extensive manuscript notes by the eminent liturgical scholar, William Jacobson, Bishop of Chester (1803-84). It wants the second part, containing the Psalter.

STC 1606 or 1607.

PAIN (William). The Builder's Companion and Workman's General Assistant: demonstrating . . . all the principal rules of architecture, from the plan to the ornamental finish. . . . The whole correctly engraven on seventy-five folio copper-plates, from the designs of William Pain, etc. Printed for the Author, and Robert Sayer: London, 1758. fol.

'No person in the annals of late 18th-cent. architecture, not even the enterprising Robert Adam, did more to widen taste among the people than William Pain' (A. E. Richardson, in his preface to *Decorative Details of the Eighteenth Century* by William and James Pain, 1946). This is apparently the first edition of one of the earliest, if not the earliest, of Pain's influential copy books. The earliest book by Pain known to Richardson was *The Builder's Pocket Treasure*, published in 1763. The earliest edition of the present book in the library of the Royal Institute of British Architects is the third edition, published in 1769.

Presented by Mr. Arthur Gimson through the Friends of the National Libraries.

PROCLAMATIO de injustitia Germanica ad Regem Hungariae, Principes, Ordines, et Magnates Imperii. [*Richard Hearne?: London, c. 1642.*] 4°. A² B⁴.

This Latin pamphlet, printed in London, is unrecorded by Wing. The ornament above the title (McKerrow 347) was used by the London printer Adam Islip in 1635, and the pamphlet may well have been printed by Richard Hearne who inherited Islip's presses and types on the latter's death in 1640. The pamphlet is of considerable interest as an example of foreign propaganda printed in London. In 1640 the Portuguese threw off the domination of Philip IV of Spain and set the Duke of Braganza on the throne of Portugal as King John IV. In reprisal,

Philip persuaded his kinsman, the Emperor Ferdinand III, to arrest and imprison the Duke's brother, Dom Duarte, who was serving in the Imperial army, although Dom Duarte had in fact had no part at all in the revolution and had refused to support it. The Portuguese made determined—but unsuccessful—efforts to obtain Dom Duarte's release. The present pamphlet is an appeal to the King of Hungary and the princes of the Empire to put pressure on the Emperor.

TREASURE. Here beginneth a good boke of medecines called the Treasure of pore men. [Colophon:] *Robert Redman: London, 1540, 31 May. 8°. π 4A-K⁸.*

A rare edition of this anonymous compilation of recipes for curing bodily ailments. This very copy was in the possession of the Museum in the 18th cent. but was unaccountably sold at the duplicates sale of 1787. It was acquired in 1904 by the United States Surgeon General's Library, since incorporated in the National Library of Medicine. That library now has another copy of this edition, and at the instance of its Director, Dr. Frank B. Rogers, has most generously returned the so-called 'British Museum Duplicate' to its original home.

Not in *STC*.

Presented by the National Library of Medicine, U.S.A.

ENGLISH BOOKS 1801-

BECKETT (Samuel). *Poems in English. John Calder: London, 1961. 8°.*

No. 42 of an edition of 100 copies, signed by the author and printed in advance of the unsigned edition.

BLUNDEN (Edmund). *Old Homes, a poem. W. T. Ward: Clare, 1922. 8°.*

Presentation copy to Richard Cobden-Sanderson from the author.

DICKENS (Charles). *A Christmas Carol. . . . With illustrations by John Leech. Eleventh edition. Printed and published for the Author by Bradbury & Evans: London, 1846. 12°.*

E. A. Osborne in *The Facts about a Christmas Carol* (1937) states that 'The eleventh edition . . . ranks in scarcity with the second in cloth and the seventh edition.'

DOUGLAS (Norman). *Summer Islands. Corvinus Press; [London,] 1942 [1944]. 8°.*

No. 8 of an edition of thirty copies. *Woolf A 35c.*

EARLY AMERICAN IMPRINTS, 1639-1800. Edited by Clifford K. Shipton. Sponsored by the Committee on Documentary Reproduction of the American Historical Association. *For the American Antiquarian Society by the Readex Microprint Corporation: New York. In progress.*

A microprint edition of the complete text of every existent book, pamphlet, and broadside printed in the American colonies and the United States from 1639 to 1800. The edition is associated with the work of correcting and supplementing Charles Evans's *American Bibliography* also undertaken by the American Antiquarian Society, and the total number of titles in the edition will be over 42,000 (the total in Evans being 39,162). Most of the original items are now rare and in many cases the microprint has been based on the only known copy. It has been estimated that, before the purchase of this microprint edition, the Museum possessed only 16 per cent. of the titles.

ESDAILE (Arundell). A List of English Tales and Prose Romances printed before 1740. *Printed for the Bibliographical Society: London, 1912.* 4°.

Esdaile's own interleaved copy, containing over 600 additions, corrections, and deletions. A large amount of correspondence relating to the work is inserted.

GRIEVE (C. M.). Scotland in 1980. (Reprinted from the 'Scots Independent'.) *Gillechriosd Mac a Ghreidir: Montrose, [c. 1930.]* 8°.

A spirited polemic by the writer better known under his pen-name of Hugh MacDiarmid.

[LEAR (Edward)]. Book of Nonsense. (By Derry Down Derry.) *Tho'. McLean: [London,] 1846.* obl. 8°.

Lear's collection of illustrated limericks was first published in two parts by Thomas McLean in 1846, a 'new edition' being issued several years later. The book described is one of three known copies of an early state of this 'new edition' and its acquisition helps to elucidate the publishing history of this celebrated work.

MURRY (John Middleton). Wrap me up in my Aubusson Carpet. *Greenberg: New York, 1924.* 8°.

The title is explained in the opening sentence, which reads: 'The Aubusson carpet belongs to Mr. George Moore.' In this essay Murry offers some pungent criticisms of Moore's writings and vigorously defends Hardy from Moore's comments on him in *Conversations in Ebury Street*.

[O'NEILL (Eugene)]. The Provincetown Plays. 3 ser. *Frank Shay: New York, 1916.* 8°.

This contains the first printing of Eugene O'Neill's one-act *Bound East for Cardiff*—his first play to be actually performed—and also of *Before Breakfast*. The Provincetown Players were the second of the famous Greenwich Village little-theatre groups, the Washington Square Players being the first. Frank Shay, the publisher, owned the Washington Square Book Shop next door to the theatre and appeared in the role of 'Scotty' in *Bound East for Cardiff*.

PARBURY'S ORIENTAL HERALD AND COLONIAL INTELLIGENCER. January 1838—[March 1840]. volume 1, no. 1—volume 5, no. 27. *London, 1838–[40.]* 8°.

BUCOP and its supplement record only volume 1–4 of this periodical, and give three libraries as holding sets.

[SASSOON (Siegfried)]. Amyntas. A mystery. *Chiswick Press: London, 1912.* 8°.

A proof copy of an unpublished poem, signed by the author and containing revisions and corrections by him. This item is not recorded in Sir Geoffrey Keynes's *Bibliography of Siegfried Sassoon*. R. J. Roberts, in a review of the latter work published in *The Book Collector*, Winter 1962, drew attention to a record of its printing to be found in the ledgers of the Chiswick Press.

THE UPHOLSTERER'S ACCELERATOR; being rules for cutting and forming draperies, valances, &c, accompanied by appropriate remarks. Also containing a full description of a new system, which will greatly facilitate and improve the execution. By an Upholsterer of forty-five years' experience. *Architectural & Scientific Library: London, [c. 1840.]* 4°.

A rare pattern-book, which throws considerable light on contemporary taste and practice.

FOREIGN BOOKS

BIBLE. The Holy Gospel according to Matthew, Mark, Luke, and John.

The colophon reads: This edition of the Gospels has been set in Giovanni Mardersteig's Zeno type. The wood-blocks were recut by Bruno Bramanti after the original illustrations by Bartolomeo di Giovanni (1495). The paper has been made by Fratelli Magnani in Pescia. 320 copies have been printed on the hand-press of the Officina Bodoni, of which 155, numbered I-CLV, are for Great Britain, a further 155 copies, numbered 1-155, are for the United States, and ten copies are signed with the letters A to J. Verona, July 1962.

Presented by Dr. Mardersteig.

[DIDEROT (Denis)]. Lettre sur les aveugles, à l'usage de ceux qui voyent. A Londres, 1749. 12°. pp. 220. pl. V.

The Museum previously lacked any early separate edition of this work as well as the two earliest collected editions of Diderot's works (1772) in which this treatise appeared. The present edition is one of three printed in 1749, probably in Amsterdam, anonymously, without official authorization. It shows corrections of a number of misprints, mistakes in orthography, and misplaced accents found in the octavo edition of the same year. A manuscript note on the title-page, in the hand of David Garrick, reads: 'written by my Friend Diderot. N.B. Bastile [*sic*]'. This refers to the arrest of Diderot on a 'lettre de cachet' dated 23 July 1749 as a direct consequence of the publishing of this work. His imprisonment was, however, in Vincennes, not the Bastille as Garrick believed.

GIRAUDOUX (Jean). Suzanne et le Pacifique. Avec des illustrations sur cuivre et en couleurs par Daragnès. *Imprimé par*

Daragnès pour le Cercle Lyonnais du Livre: Paris, 1928. fol. pp. 267.

No. 5 of the twelve copies signed by the artist reserved 'aux collaborateurs et aux archives de la Société' in an edition limited to 152 copies of which only twenty were for sale. In addition to the extremely fine plates, the book has numerous original vignettes representing flowers, birds, animals, and nautical scenes. The fine paper and typography contribute to an extremely sumptuous production.

HUGO (Victor Marie). *Viscount.* [Twelve 'plaquettes' in small format clandestinely printed in very small type on thin paper for distribution in France by private means.]

1. Châtiments. *Jersey*, novembre 1852. 16°. pp. 15.
2. Châtiments. *Jersey*, 2 décembre 1852. 16°. pp. 16.
3. Châtiments. *Jersey*, janvier 1853. 16°. pp. 15.
4. Châtiments. *Jersey*, 30 novembre 1853. 16°. pp. 16.

Each of these contains different extracts from the work 'Châtiments' which was first issued clandestinely in Brussels in 1853, an imperfect copy of which is in the Museum. The title of the work was changed to 'Les Châtiments' at the time of its second publication in a legal edition in France. No. 2 bears an autograph dedication: 'A M. Mario Proth. Son ami Victor Hugo.'

5. Discours de Victor Hugo sur la tombe du citoyen Jean Bousquet, Proscrit, mort à Jersey. Prononcé le 20 avril 1853 au cimetière de Saint-Jean. *Imprimerie universelle: Jersey, 1853. 16°. pp. 8.*

With an autograph dedication on the

title-page: 'bons souvenirs aux excellents amis de Bruxelles. Victor Hugo'.

6. Discours de Victor Hugo, sur la tombe de la citoyenne Louise Julien, Proscrite, morte à Jersey. Prononcé le 26 juillet 1853, au cimetière de Saint-Jean. *Imprimerie universelle: Jersey*, 1853. 16°. pp. 8.

With an autograph dedication on the title-page: 'à mon excellent et cher ami M. Latheieu [?]'—28 janvier 1873, Jersey, Victor Hugo'. Each of these two pamphlets has a note on the title-page: 'se vend au profit de la caisse d'assistance des proscrits'.

7. Victor Hugo à Louis Bonaparte. [Dated: 8 avril, 1855.] Publié dans les journaux anglais et français libres et affiché pendant le séjour de M. Bonaparte en Angleterre. *Imprimerie universelle: Jersey*, [1870?] 32°. pp. 13.

A reprint of the original edition. With an autograph letter on the blank wrappers headed: 'H. H. [i.e. Hauteville House] janvier 1870', addressed to Mario Proth, beginning: 'mon vaillant confrère, je viens de réimprimer ceci' and praising a recently published work by Proth: 'Bonaparte: comédiant tragédiant' 1869.

8. Anniversaire de la Révolution de 1848. 24 Février 1855. A Jersey. Discours de Victor Hugo. *Imprimerie universelle: Jersey*, [1855.] 16°. pp. 14.

9. Lettre à Lord Palmerston. *Genève et New York; Imprimerie universelle: St. Helier*, [1855?] 32°. pp. 15.

10. 23^e anniversaire de la révolution polonaise, 29 novembre 1853, à Jersey. Discours de Victor Hugo. *Imprimerie universelle: St. Helier*, [1855?] 32°. pp. 6.

Two pamphlets, printed on blue paper, the first most probably by Samuel in Brussels, pur-

porting to have been printed in Jersey. Both works were included in the following collection.

11. Discours de l'exil. 1851-1854. Premier tirage. *Genève et New York; Imprimerie universelle: St. Helier*, [1855?] 32°. pp. 53.

Printed on blue paper most probably by Samuel in Brussels, the publisher of the first clandestine edition of 'Châtiments', 1853.

12. La Voix de Guernesey. *De l'imprimerie de T. M. Bichard: Guernesey*, [1867.] 16°. pp. 16.

A poem inspired by Garibaldi's victory at the battle of Mentana. Subscribed: Hauteville House, Novembre 1867. This was later retitled 'Mentana'. With an autograph dedication: 'Je remercie le poète de ses beaux vers et je félicite le patriote de ses hautes aspirations. Victor Hugo. H. H. avril 1868'.

All these pamphlets are of the greatest rarity. Taken as a collection they illustrate vividly the activity of those in exile in Jersey and Guernsey (1852-70), in particular Hugo's political opposition to Napoleon III. The eight printed in Jersey were produced by a group of French exiles, mostly 'proscrits', at a printing-house set up in Dorset Street, St. Helier.

HUYSMANS (Joris Karl). A rebours. Deux-cent-vingt gravures sur bois en couleurs d'Auguste Lepère. *Pour Les Cent Bibliophiles: Paris*, 1903. fol. pp. xvii. 219.

No. 117 of an edition of 130 numbered copies printed by A. Lepère for members of the club 'Les Cent Bibliophiles'. In a contemporary gold-tooled brown morocco binding with floral onlays signed: René Kieffer. Both the illustrations and the design of the binding are excellent examples of the *art nouveau* style. The type was designed by G. Aurion and executed by Georges Peignot.

The book was printed on fine paper on a hand-press at St-Jean-de-Monts, in Vendée, 'en la Maison "Les Pins" voisine de la mer'.

PALLADIO, Veronese e Vittoria a Maser. Introduzione di Bernard Berenson. Testi di Paolo Ogetti, Hugh Honour, Fausto Franco, Rodolfo Pallucchini, Alba Medea. [With illustrations, including portraits, plans and reproductions.] Aldo Martello: Milano, 1960. fol.

This sumptuous book fully illustrates the Villa di Maser designed by Andrea Palladio in the Venetian Republic as a country house for the family of Barbaro. The greater part of the book is devoted to the frescoes painted by Paolo Veronese. The reproductions, including many in colour from photographs by Claudio Emmer of Milan, are of admirable quality and are highly praised by Berenson in his introduction. The sculpture and stucco ornaments by Alessandro Vittoria are also illustrated.

ROSTOWSKI (Stanisław). Litvanicarum Societatis Jesu historiarum provincialium pars prima. Typis S.R.M. & Reipublicae Academicis Societatis Jesu: Vilnae, 1768. fol.

Rostowski (1711-84) was a Jesuit and professor of philosophy and theology at the Jesuit Academy of Wilno. His history of the Lithuanian province of his order is divided into ten books, covering the years 1564

(when the first Jesuits arrived in Poland) to 1664, and there are ten appendixes which supply additional information on a variety of topics. This work is an important source not only for the history of the Lithuanian Jesuits, but also for that of Lithuania in general.

Part 2 of the history was never published and its completed manuscript is said to have belonged at one time to the university library at Wilno. It is likely that its publication was prevented by the abolition of the Jesuit order in 1773.

This edition, the only one in the Museum collections, is now rare.

TZARA (Tristan). Sept manifestes dada, quelques dessins de Francis Picabia. *Éditions du diorama: Paris, [1924.]* 8°. pp. 95.

No. 197 of an edition of 300 copies. This was perhaps the most important literary document of the Dada movement. The first 'manifeste' was delivered at the first Dada meeting in the Salle Waag on 14 July 1916, the others in various halls in Zurich and Paris between 1918 and 1920. The last contains statements defining what Dada is and is not, e.g. 'DADA place avant l'action et au-dessus de tout: Le Doute', and 'DADA n'est pas une doctrine à mettre en pratique'. The typography and layout are varied and provocative, symbols and printer's conventional signs being freely used in addition to the alphabets.

BINDINGS

A Binding by the Devotional Binder

The bookbindings produced in England during the reign of King Charles II—the greatest period in the history of the craft in this country—come from a considerable

number of separate shops. The work of several binders such as Evans, Lewis, Fletcher, Mearne, Bartlett, and Balley, has been identified, but there are other groups which are clearly defined, yet cannot be attributed

to the bindery of a known individual. The most distinguished of these groups, outstanding both in taste and workmanship, is attributed to the Devotional Binder, so named because most of his surviving bindings are to be found on copies of books by the author of *The Whole Duty of Man*.

This splendid example of his work—possibly the best preserved of any—is bound in red morocco with drawer-handle and sunflower tools in black and slate grey. It comes from the libraries of the Earl of Orford, Noel F. Barwell, Dr. H. M. Davies, and Mrs. Grace Whitney Hoff. It has been illustrated in colour in G. D. Hobson's *Thirty Bindings* and in the two-volume catalogue of Mrs. Whitney Hoff's bindings. It covers a copy of:

Allestree, *The Governance of the Tongue*, Oxford, 1667 (1675).

*Purchased with the aid of the Friends
of the National Libraries.*

Two Bindings by John Brindley

John Brindley (c. 1692–1758) held the offices of Bookbinder to Queen Caroline of Ansbach and Frederick, Prince of Wales. He subsequently turned bookseller and founded a Bond Street firm which, under various proprietors—James Robson, Thomas and William Boone, and F. S. Ellis—survived until the 1930's. In 1928 George Smith and Frank Benger, then partners in the firm of Ellis, published its history under the title *The Oldest London Bookshop, 1728–1928*. They had collected a number of bindings believed to be the work of the founder of the firm and two of these have now been presented to the Museum by the surviving partner. They are:

W. Maitland, *The History of London*, 1739. In a binding of gold-tooled red morocco, with the arms of Frederick, Prince of Wales. This binding was illustrated in Smith and Benger's book.

William Cavendish, Duke of Newcastle: *Methode et Invention Nouvelle de dresser les chevaux*, 1737.

The red morocco binding is in poor condition, but it has an excellent fore-edge painting of the arms of King George II under the gold. Brindley appears to have been the only binder in the first half of the 18th cent. to practise this peculiarly English technique.

Presented by Mr. Frank Benger.

Binding by Marius-Michel, c. 1903.

The binding, in olive morocco, with a floral design executed with onlays of blue, brown, green, and white leather, and doublures of violet morocco with gold-tooled and onlaid floral borders, is a typical example of the work of the leading French binder of the period. His work has not hitherto been represented in the Museum. On:

Mme Bartet, *Causerie sur l'art dramatique*, Paris, 1903. No. 4 of an edition limited to 100 copies, printed at the Imprimerie Nationale.

Presented by Dr. Gordon N. Ray.

Binding by Ivor Robinson of Oxford

The binding covers a copy of *Macbeth* in the French translation of François-Victor Hugo, printed at the Imprimerie Nationale in an edition of 180 copies. The book has twenty etchings by Marcel Gromaire (born 1892), the Paris artist, whose work as a book illustrator has not previously been represented in the Library. It is bound in blue morocco, each cover having a multicoloured abstract design in the centre; the doublures are of black calf and the facing end leaves of red calf. The Library has at present no other example of the work of this binder, who is one of the leading English craftsmen. On:

William Shakespeare, *Macbeth*, Eaux-fortes de Gromaire. Paris, Tériade, 1958.

JAPANESE WORLD MAP, 1645.

This woodcut map, measuring 22.5 × 50.5 inches, is accompanied by a woodcut representation of forty types of foreigners, of the same dimensions. Both map and sheet are mounted on a two-leaf screen. The map has the imprint 'Published at Nagasaki Harbour in the Hinoto tori (cock) year of the Shōhō era'. The cylindrical characters for the year are erroneous and it is generally supposed that they should read 'kinoto tori', i.e. A.D. 1645, the second year of the Shōhō period.

This map is commonly described as the earliest example of 'Nagasaki-ye' or colour-prints from wood-blocks published in Nagasaki; although the colour is, in fact, applied by hand, this is certainly the earliest printed map of Nagasaki origin and the first world map produced in Japan during the 'period of isolation' which began in 1638. Both the map and the sheet of foreigners were the prototype for derivatives, in reduced size, published later in the century.

The map is copied from one of the later (post-1602) editions of Father Matteo Ricci's Chinese world map. It is printed by hand pressure on a single sheet of paper from five wood-blocks. Two states are known, in one of which the first cyclical character for the year is absent. It seems probable that the earlier state is that with the extra character, which was removed from the block when the error in the year-characters was detected. The Museum's copy has both characters and is in excellent condition, with sharp printing and brilliant colour. From the sheet of foreigners the bottom left-hand corner has been torn away, affecting three groups. The screen is modern.

During its 'Christian century' Japan was exposed to the influence of contemporary European science and European maps of

Dutch or Portuguese authorship probably reached the country before 1600. From 1641 all foreigners except Chinese and Dutch were banned from Japan and Dutch merchants were confined to their factory in Nagasaki harbour. Shortly after this Nagasaki emerged as a centre for colour printing from wood blocks. That Ricci's Chinese map served as model for the Shōhō world map, the earliest produce of Nagasaki map-engraving, is significant. The only other examples of this map recorded are in Japanese collections.

ENGLISH POCKET GLOBES OF THE EIGHTEENTH CENTURY. Two pocket (or 'cricket-ball') terrestrial globes, each in a shagreen case having the hemispheres of a celestial globe pasted inside it. Diameter of each, 3½ inches.

- (1) A New & Correct Globe of the Earth. By I. Senex F.R.S. [London, c. 1730.]
- (2) A Correct Globe with the new Discoveries. [London, c. 1780.]

AN ATLAS OF IRELAND, c. 1825. New and Correct Irish Atlas, being a complete set of provincial and county maps, divided into baronies. . . . Together with a General Map of Ireland. Dublin: George & John Grierson and Martine Keene, [c. 1825.]

The only recorded copy of this Irish county atlas, including maps signed by W. Beaufort (Beauford) and J. Taylor and engraved by Neele.

AN INFLATABLE JAPANESE GLOBE, c. 1880. [Chikyū-ogi Shintei. 'A terrestrial globe, revised.' Tokyo: Mombusho, c. 1880.]

Compiled by an Englishman, 'Hakudo', with letterpress translated into Japanese at Tokyo Middle School. Printed on cotton,

and inflated by an umbrella-like mechanism to form a globe.

FACSIMILE ATLASES. *Theatrum Orbis Terrarum*. A series of atlases in facsimile. *Amsterdam: N. Israel, Meridian Publishing Co., 1964.*

The first (annual) series includes the rare editions of Ptolemy, 1477 and 1482; Ortelius, 1570; Waghenae, *Spiegel der Zeevaert*, 1584-5; Wytfliet, *Descriptionis Ptolemaicae augmentum*, 1597; and Blaeu, *Light of Navigation*, 1612.

MUSIC

CAMPRA (André). *Alcine. Tragédie . . . Partition . . . Gravée par H. de Baussen. Se vend à la porte de l'Académie Royale de Musique, et chez Pierre Ribou: Paris, 1705.* fol. pp. i-xxiii. 1-125.

The first edition. This is an exceptionally fine copy, bound in contemporary calf. The magnificent title-page, which includes the composer's name in a monogram surmounting a border of instruments, is engraved by C. Roussel after Desmarest. This was Camppra's eighteenth opera, first produced 15 January 1705.

FLUTE-BOOK. A composite volume containing the second flute part of five works, bound in contemporary full calf, with the words '2^d flute' on the front board, and the bookplate of 'Charles Cholmondeley of Vale Royall in Cheshire Esq^r.'

1. [A Book of Duets, lacking the title-page]. [*London? c. 1705.*]
2. A Collection of Aires purposely made and contriv'd for two flutes being intirely new compos'd by Seign^r. Gasparini. *Printed for I. Walsh . . . and I. Hare: London, [1703.]* obl. 4°. ff. 1-12.
3. A Collection of Aires for two Flutes compos'd by several eminent Masters viz M^r. Eccles, M^r. Weldon, Seign^r. Gasparini, M^r. Finger, M^r. King, M^r. Paisible, M^r. Hen^r. Purcell, M^r. Tenoe, etc. *Printed for I. Walsh . . . and*

I. Hare: London, [1703.] obl. 4°. ff. 1-14.

4. [The second treble part of an unidentified collection of duets. *London? c. 1705.*] obl. 4°. ff. 1-8.
5. Aires for a Flute and a Bass as Preludes, Almands, Sarabands, Corants, Minuets, and Jiggs, made purposely for a flute and a Bass by M^r. Daniel Demoivre. Y^e 2^d collection. *Printed for I. Walsh . . . and I. Hare: London, [1704.]* ff. 1-10. The part for bass flute.

Although No. 1 and No. 4 both lack the title-page, it has been established from a search in the Music Room's classified chronological index of pre-1800 instrumental works that neither is in the collections.

Nos. 2 and 3 are unrecorded, and No. 5 is complementary to the treble flute part already in the collections.

GRAF (Christian Ernst). *Vingt cinq fables dans le gout de M. de la Fontaine, en musique pour le chant et clavecin. Tome premier. Livre 1. Oeuvre XXI. Chez Wittelaar: La Haye, [c. 1780.]* obl. 4°. pp. 1-33.

A superb copy, uncut and unsewn, of a little-known adaptation of some of La Fontaine's fables. Only one other copy of the work, that in the Bavarian State Library, is recorded by Eitner. Graf was a music teacher, in service at the Hague with the Princes of Orange from 1762 until his death in 1804.

GOETZ (Hermann). Francesca von Rimini. Oper in 3 Akten. Text und Musik von H. Goetz. Partitur. Herausgegeben von Ernst Frank, etc. Fr. Kistner: Leipzig, [1878.] fol. pp. i-vi. 1-271.

The first edition of the score. With alternative music to two passages, paginated i-vi (Act 1, scene 5) and i-iii (Act 2, scene 4) inserted.

HARDY (A.). Méthode de serpent. Contenant les gammes naturelles, etc. Chez Imbault: Paris, [c. 1810.] fol. pp. 1-21.

An extremely rare tutor, by an otherwise unknown composer, whose name is not to be found in any work of reference. The serpent was a wood-wind instrument, now obsolete, which formed the bass of the cornet family. It was regularly used in church music and orchestral music up to the 1850s.

HIGNARD (Jean Louis Aristide). Le Colin-Maillard. Opéra comique en un acte, poème de MM. Michel Carré et Jules Verne. . . . Partition piano et chant. J. Benacci-Peschier: Paris, [1853.] 8°. pp. 1-127.

This is one of the two operas known to have been set to a text written, in whole or part, by Jules Verne. It was first produced at the Théâtre-Lyrique, where Verne was secretary, on 28 April 1853. 'Colin-Maillard' means 'blindman's buff'. The opera was very successful.

HUMPERDINCK (Engelbert). Die Heirat wider Willen. Komische Oper in drei Aufzügen frei nach einem Lustspiel des A. Dumas. [Score.] Max Brockhaus: Leipzig, 1905. fol. pp. 1-116; 1-180; 1-121.

The first and only edition. The libretto, written by the composer's wife, was based on Dumas's *Les Demoiselles de Saint-Cyr*. The

opera was revived in 1935 in a revision, apparently unpublished, prepared by Wolfram Humperdinck, the composer's son, and A. Vogl.

LOGIE. Logie of Buchan, a favorite Scotch song, arranged as a rondo for the piano-forte. [By John Field?] Printed by Longman, Clementi & Co.: London, [1799?] fol. pp. 1-4.

In the *Morning Chronicle* for 27 December 1799, John Longman, Clementi & Co. advertised 'Logie of Buchan Rondo, by Field'. Cecil Hopkinson, *A Bibliographical Thematic Catalogue of the Works of John Field* (1961), discovered the existence of this work from the advertisement and listed it as No. 7, but knew of no copy. It is not mentioned in any previous book on Field. Although the composer's name does not occur on this edition, there is little doubt that it is Field's composition.

MANFREDINI (Vincenzo). VI Sonate da clavicembalo dedicate alla Sacra Maestà Imperiale de Caterina Seconda Imperatrice di tutte le Russie &c. Nella stamperia dell'Accademia Imperiale delle Scienze: St. Pietroburgo, [1765.] obl. fol. [A]²B-H²I¹.

The words 'l'anno 1765' have been erased from the imprint. The title-page and dedication are engraved. The music is printed from type. This sumptuous publication is the seventh book of non-liturgical music printed in Russia.

MEYERBEER (Giacomo). Duetto für Sopran und Tenor . . . avec 2 violons, alto, basso, 2 clarinettes et 2 bassons. . . . Parties d'orchestre avec chant. [Vocal score and parts.] 7 pt. Chez Falter & fils: Munic, [1812?] fol. & obl. fol. Vocal score, pp. 1-12: violin 1, pp. 2: violin 2, p. [1]; basso e violoncello, p. [1]; viola, p. [1]; fagotti, p. [1]; clarinetti, p. [1].

This duet, 'Deine Liebe ist mein Leben', is the only piece known to have been published from *Jepta's Gelübde*, Meyerbeer's first opera, which was produced at Munich in 1812. Falter was an important music publisher who printed mostly by lithography. This well-printed work is a good specimen of the skill of his craftsmen. The duet was published as No. 5 of Falter's 'Collection d'airs avec orchestre'.

MOSCHELES (Ignaz). Grand duo à quatre mains pour le pianoforte arrangé d'après le grand sextuor pour le pianoforte . . . Oe. 35. MS. CORRECTIONS [by the composer]. *Chez Frédéric Hofmeister: Leipzig, [1831?]* fol. pp. 1-43. Plate No. 1573.

The title-page bears a pencil note in the composer's autograph, reading 'N.B. diese Auflage ist sehr fehlerhaft. Ich habe die Fehler derselben hier corrigirt. I. M.'

SCARLATTI (Domenico). Oeuvres . . . pour le clavecin ou pianoforte. 8 cah. *Au bureau d'arts et d'industrie: Vienne, [1804-6.]* obl. fol. Plate numbers 300, 346, 352, 361, 383, 498, 499, 509. Cah. 1, pp. 1-17; cah. 2, pp. 1-19; cah. 3, pp. 1-23; cah. 4, pp. 1-25; cah. 5, pp. 1-25; cah. 6, pp. 1-17; cah. 7, pp. 1-19; cah. 8, pp. 1-21.

Apparently the earliest collection published in Germany or Austria. Not listed in Ralph Kirkpatrick's *Domenico Scarlatti* (Princeton, 1953).

SCHUMANN (Robert Alexander). Drittes Trio (G-moll) für Pianoforte, Violine und Violoncell. Niels W. Gade zugeeignet . . . Op. 110. *Bei Breitkopf & Härtel: Leipzig, [1852.]* fol. Score, pp. 1-43; violin, pp. 1-11; violoncello, pp. 1-11.

The first edition. The title-page bears the following inscription in Schumann's autograph: 'Seinem theuren Freund Niels Gade

zu Erinnerung von Robert Schumann. Düsseldorf, 22 Dec. 1852.'

TELEMANN (Georg Philipp). [Musique de table, partagée en trois productions dont chacune contient 1 ouverture avec la suite à 7 instrumens, 1 quatuor, 1 concert, à 7, 1 trio, 1 solo, 1 conclusion à 7, et dont les instrumens se diversifient par tout.] [Parts.] 8 pt. MS. ANNOTATIONS [by Alfred Moffat]. [*Hamburg, c. 1720.*] fol. Violin 1, pp. 1-14; violin 2, pp. 1-9; flute 1, pp. 1-17; flute 2, pp. 1-7; viola, pp. 1-17; violoncello, pp. 1-16; fondamento, pp. 1-18.

The three 'Productions' comprising this work were each published as a separate group. This is the first and only contemporary edition of the first 'Production'. This set of eight parts, in contemporary boards covered in a fine decorated paper, includes two copies of the part for first violin. The missing title-page has been supplied in manuscript facsimile. The music was published without imprint, as were a good many of Telemann's works, and was possibly engraved by him. The *Musique de table* is characteristic of the occasional music of the early eighteenth century.

The present copy was formerly owned by a collector named C. Bentinck and ultimately passed into possession of the well-known British collector, Alfred Moffat (d. 1950). He sold it to Otto Haas in 1944 with the rest of his notable library of chamber music, and it was purchased from Haas by the late Anthony Bernard (d. 1963).

Presented by Mrs. Mary Bernard.

TIPPETT (Sir Michael Kemp). King Priam. An opera in three acts, Words and music by M. Tippett. (Deutsche Übertragung von Walter Bergmann.) *Schott & Co.: London, [1963.]* fol. pp. 1-345.

The first and only edition of the full score.

TOMKINS (Thomas). *Musica deo sacra & Ecclesiae Anglicanae: or, Musick dedicated to the honor and service of God, etc. Printed by William Godbid; to be sold by Timothy Garthwait: London, 1668. fol. The 'Pars organica'. pp. 1-333.*

Imperfect; lacking p. 93 and p. 94 [blank], supplied in photostat facsimile. This part, which contains two leaves of errata before p. 1, completes the British Museum's set of the parts of this work. Only one other complete set is known.

WEBER (Carl Maria Friedrich Ernst von). *Le Freyschütz. Opera en trois actes. Paroles de E. Pacini, avec récitatifs de H. Berlioz . . . Partition de piano et chant. Chez Maurice Schlesinger: Paris, [1842.] 8°. pp. 1-183.*

The first edition of Berlioz's arrangement including his recitatives.

YOUNG (Anthony). *A Collection of new Songs, for one and two Voices: with a thorow-bass to each Song. Printed by William Pearson, for the Author: London, 1707. fol. pp. 1-26.*

Little is known of the composer, except that as the title-page of this book states, he was organist of St. Clement Danes. At an earlier period he was organist of St. Catherine Cree, near the Tower of London. The present copy is in unusually fine condition, bound in the original boards covered in decorated paper. This book, like the volume of flute parts listed above, bears the book-plate of Charles Cholmondeley.

Presented by Sir James Craufurd, Bart.

POSTAGE STAMPS

A collection of proofs from the master dies of postage stamps engraved by John A. C. Harrison for Waterlow & Sons, 1912-46, and four small steel plates on which the master dies of British Commonwealth stamps were engraved. This collection, amounting to 470 pieces, represents the work of one of the finest and most versatile engravers of postage stamps and includes such notable series as the Spanish Red Cross (1926) and Catacombs (1928) issues, the Chakri Dynasty series of Siam (1932), the Maltese definitive series (1926), the South African orange-tree, ship and springbok designs (1926), the New Zealand 'Admirals' (1926), and the North Borneo Jubilee series (1931). In addition, the 1911 $\frac{1}{2}d.$ and $1d.$ stamps of the United Kingdom which Harrison

engraved at the Royal Mint are represented by proofs from numerous trial dies at every stage in the development of the engraving.

Presented by Col. H. W. P. Harrison, M.C.

A collection of German postal seals, 1872-1918. By means of ornate seals, beautifully embossed with state or municipal arms, the government departments in every state and city of the German Empire were enabled to frank their correspondence. A representative selection of such seals forms part of the display in the Tapling Collection but this donation, amounting to 1,900 pieces, is probably the best collection of such seals in this country today.

Presented by Mr. W. Blakey.

A collection of postage stamps of the world, 1908 to the present day. Under the regulations of the Universal Postal Union, each member is required to send to the headquarters of the Union in Berne, specimens of all new postage stamps which are then redistributed to the other member-countries. The General Post Office receives three

specimens of each stamp and one of these is now deposited at the Museum, thus enabling the collection to be kept up to date. The collection contains more than 100,000 stamps and will be augmented at the rate of approximately 6,000 per annum.

*Deposited by the General Post Office
on permanent loan.*

LIST OF ACQUISITIONS

DEPARTMENT OF MANUSCRIPTS

Acquisitions, July to December 1965¹

- Genealogical collections relating to the Butler family of Ireland, compiled by Theodore Blake Butler (d. 1965); 20th cent. Add. MSS. 52802-61. *Bequeathed by the compiler.*
- Account-books of the firm of Birrell and Garnett, antiquarian booksellers; 1922-39. Add. MSS. 52862-70. *Presented by Miss Lucy Norton.*
- Autograph music manuscripts of Dr. John Nicholson Ireland (1879-1962). Add. MSS. 52871-901. *Presented by Mrs. Norah Kathleen Kirby.*
- Plan of Portchester Castle, co. Southt.; 19th cent. Add. MS. 52902. *Presented by Mrs. G. Coates.*
- Dylan Thomas: autograph poem, 'Prologue', prefixed to *Collected Poems*, 1952. Add. MS. 52903.
- Autograph music manuscripts of 'Peter Warlock' (Philip Heseltine); 20th cent. Add. MSS. 52904-12.
- Vellum roll containing an account of a suit concerning Canonsleigh Abbey, co. Devon, and the church of East Morden, co. Dorset; late 14th cent. Add. MS. 52913. *Purchased with the aid of a contribution from Miss V. G. M. London.*
- Correspondence and papers of Ernest Bruce Iwan-Müller (1853-1910), journalist, supplementing Add. MS. 51316. Add. MS. 52914. *Presented by Capt. R. I. A. Sarell, D.S.O., R.N.*
- Autograph songs of Gustav Holst to words by Humbert Wolfe, and 'Dawn' from Hymns from the Rig Veda. Add. MS. 52915. *Presented by Miss Valley Lasker.*
- Letters from authors, poets, and artists to Sydney Schiff ('Stephen Hudson'), the novelist, and to his wife, Violet; 20th cent. Add. MSS. 52916-23. *Presented by Mrs. Freda Gardner through the Hon. Julian Fane.*
- Diary of Sir John Knatchbull, 16 September 1688-4 April 1689. Copy, made after 1848, by Fanny Knatchbull. Add. MS. 52924.
- Correspondence of the Radford family, of Manchester; 1770-1855. Add. MS. 52925.
- John Le Neve, *Fasti Ecclesiae Anglicanae*, 1716: the printed work with manuscript additions by Bishop White Kennett, including letters to him from Browne Willis. Add. MS. 52926.
- Two pages of an autograph draft of the opera 'Capriccio' by Richard Strauss, not included in the final score. Add. MS. 52927. *Presented by Mrs. Mignon Aber.*
- Letters from James Alexander Williamson (d. 1964), maritime historian, to Professor Fulmer Mood. Add. MS. 52928. *Presented by the recipient.*
- Plays from the Lord Chamberlain's Office; 1851-99. Add. MSS. 52929-53701. *Presented by the Lord Chamberlain.*
- Day-book of plays received in the Lord Chamberlain's Office; 1824-1903. Add. MSS. 53702-8. *Presented by the Lord Chamberlain.*

¹ The following list includes manuscripts incorporated into the collections between July and December 1965. The inclusion of a manuscript

in this list does not necessarily imply that it is available for study.

DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

Selected Acquisitions, July to December 1965

I. HEBREW MANUSCRIPT

Perek Shīrah. A hymn to the Creator, in which all beings express their praise in appropriate Biblical phrases. The Hebrew text is accompanied by a Judaeo-German translation. Each of the five sections contains a coloured illustration of the creatures mentioned. Written on vellum in an Ashkenazi hand. Probably 18th cent. (Or. 12983.)

II. PERSIAN MANUSCRIPTS

A manuscript containing 158 short tracts copied in various hands and illuminated for Navvāb Zāhīr ul-Dīn Muḥammad Ibrāhīm, Vizier of Āzarbāijān in 1073/1662-3. There are several coloured diagrams and contemporary drawings of the constellations. (Or. 12974.)

Kunūz ul-ḥakā'īk fī rumūz ul-daḡā'īk. A collection of discourses in verse on the *Maṣnavī* of Jalāl ul-Dīn Rūmī compiled by Maulānā Kamāl ul-Dīn Ḥusain ibn Ḥasan i Khvārazmī. Fine Nasta'liq. Copied by Sulṭān 'Alī Mashhadī in the early years of the 16th cent. (Or. 12984.)

Garshāspnāmeḥ. An epic written by Asadī of Tūs as a complement to the *Shāhnāmeḥ* of Firdausī, containing eight miniatures of fine workmanship, three of which are

signed by Muẓaffar 'Alī, Ṣādiqī and Zain ul-'Ābidīn. Nasta'liq, with many illuminated section headings and two fine 'unvāns. Copied by the celebrated calligrapher Mīr 'Imād at Ḳazvīn in 981/1573. (Or. 12985.)

III. TURKISH MANUSCRIPTS

Two historical works: Siyer-i enbiyā-i 'izām ve aḥvāl-i khulefā-i kirām ve menākīb-i selāṭīn-i Āl-i 'Osmān. A compendium of general history to 969/1561-2 by Küçük Nişancı. Copied in 992/1584-5. This is followed by an anonymous chronicle of the Ottoman dynasty to the year 896/1490-1. Divānī-kırması. Probably late 16th cent. (Or. 12973.)

An anthology of Turkish poetry, each folio of which is handsomely decorated with floral designs in gold, red, blue, and white. There is also a fine 'unvān with a drawing of a dragon in combat with a phoenix. Copied in various hands, probably early in the 17th cent. (Or. 12976.)

A unique history of the reign of Muṣṭafa III (1171/1757-1187/1773) by the *Ḳahvecibaşı* Muṣṭafa Naḡşī. The title appears to have been *Vaḡa'i-i Sulṭānī* but the work may also have been known as *Ta'riḡh-i Naḡşī*. Neat Ta'liq. Copied probably in the early 19th cent. (Or. 12981.)

DEPARTMENT OF PRINTS AND DRAWINGS

Acquisitions, July to December 1965

I. AMERICAN SCHOOL

- MORTIMER BORNE (contemporary). *Fantasy*. Colour dry-point. *Presented by the artist*.
- CLARA KLINGHOFFER (contemporary). *Sleeping Baby*. Brown chalk. *Presented by the artist*.
- JOHN SLOAN (1871-1952). Twenty-nine etchings, one lithograph (various subjects). *Presented by Mrs. Helen Farr Sloan through the John Sloan Collection, Delaware Art Center, Wilmington Society of the Fine Arts*.

II. BRITISH SCHOOL, INCLUDING FOREIGN ARTISTS WORKING IN ENGLAND

- ANNA AIRY (1882-1964). *Spring Hedgerow*. Pen and water-colour. *Bequeathed by the artist*.
- ANONYMOUS AQUATINT ENGRAVER (18th cent.). *Russian Horn Band*. *Purchased*.
- THOMAS BARKER OF BATH (1749-1847). *Hampton Cliff near Bath*. Oil on paper. *Purchased*.
- RICHARD COSWAY (1742-1821). *Thomas Banks, R.A.* (oval). Black lead. *Presented by Charles F. Bell, Esq., F.S.A.*
- JOHN DOWNMAN (1750-1824). *Clytaemnestra and the Furies*. Black chalk and stump. *Presented by Dr. Eric G. Millar*.
- JOHN FLAXMAN (1755-1826). *Thomas Banks, R.A.* 1855. Black chalk. *Presented by Charles F. Bell, Esq., F.S.A.*
- WILLIAM HEATH (1795-1840). *Waterloo Ball*. Water-colour. *Purchased*.
- JOHN HOPPNER (1758-1810). *Miss Lavinia Banks*. Red and black chalks. *Presented by Charles F. Bell, Esq., F.S.A.*
- JAMES MCBEY (1883-1959). Twenty-two

etchings and dry-points from 1924. *Presented by Mrs. M. McBey*.

BERNARD PARTRIDGE (1861-1945). Seventeen drawings, mainly for *Punch* cartoons. Pen. *Presented by Mrs. B. Slater*.

AMBROSE POYNTER (1796-1886).

Paris Rooftop. Water-colour over black lead.

Church at Larchant, near Fontainebleau. Water-colour.

Rouen, with the Cathedral from the South. Water-colour over black lead.

Caen, the Spire and Aspe of St. Sauveur. Water-colour over black lead.

Fontainebleau, La Cour Ovale. Water-colour over black lead.

Bruges, the Belfry. Water-colour.

Album of Landscape Drawings made by the artist in 1817-18, when on a visit to his master John Nash in the Isle of Wight. Various mediums.

Sketch-book containing Studies of Landscape and Architecture. Black lead and water-colour.

Album of Drawings of Views in France and Italy. Various mediums.

Presented by Charles F. Bell, Esq., F.S.A.

SIR EDWARD JOHN POYNTER (1836-1919). *Mrs. Forster (Miss Lavinia Banks)*. Black lead. *Presented by Charles F. Bell, Esq., F.S.A.*

JACQUES ROUSSEAU (1630-93). *Garden scene with a villa in the background*. Pen and grey wash. *Purchased*.

III. FRENCH SCHOOL

Attributed to EUGÈNE DELACROIX (1798-1863). *Study of drapery*. Pen and ink. *Presented by G. M. Norman, Esq.*

PIERRE HAWKE (1801-87). *Algiers from the shore*. Pen, ink, and sepia wash, heightened

with white, on pale blue paper. *Presented by Mr. Alexander Yakovlev.*

JEAN PILLEMENT (1727-1808). *Floral Designs*. Black chalk, heightened with white, on blue paper. *Purchased.*

IV. ITALIAN SCHOOL

NICCOLÒ CIRCIGNANI, called IL POMARANCIO (c. 1519-91). *The beheading of St. Paul.*

Pen and brown wash, squared for transfer in black chalk. *Purchased.*

NICCOLÒ GIOLFINO (1476-1555). *St. Sebastian*. Pen and brown ink and wash, heightened with white on blue-green paper. *Purchased.*

GIOVANNI DE 'VECCHI (1536-1615). *The Visitation*. Pen and ink and water-colour. *Purchased.*

DEPARTMENT OF EGYPTIAN ANTIQUITIES

Acquisitions, July to December 1965

1. Alabaster *shabti*-figure of the royal nurse Iafib, from Abydos (66677, height 8 in., Eighteenth Dynasty, c. 1400 B.C.) and ten miscellaneous objects, mostly of glass or faience (66674-6, 66678-83, 66705, New Kingdom-Ptolemaic Period, 1st millennium B.C.). *Bequeathed by the late Mrs. M. W. Acworth.*
2. Group of twelve mud-sealings with Romano-Egyptian designs (66685-96, 1st cent. A.D.), pottery ostrakon with sketch of a foreigner's head (66684, length 3½ in., New Kingdom, c. 1200 B.C.) and gold foil from a foundation deposit at Armant (66697, date uncertain). *Presented by the Egypt Exploration Society.*
3. Fragment of papyrus from Gebelein, containing the lower half of a demotic legal document concerned with a loan of wine (10799, height 7¾ in., 116/15 B.C.).
4. Schist palette in the form of a bird (66707, height 6½ in., Predynastic Period c. 3400 B.C.).
5. Fragment of the black granite lid of the outer coffin of the Viceroy of Nubia, Merimes (Part of 1001 A, height 1 ft. 6 in., Eighteenth Dynasty c. 1400 B.C.). *Presented by the Right Hon. the Earl of Spencer.*
6. Red burnished terracotta bowl from a Nubian C-group cemetery (66710, height 3½ in., end of the Middle Kingdom c. 1800 B.C.). *Bequeathed by the late Miss Kathleen Norah Broadley.*
7. Red burnished terracotta vessel in the form of a kneeling woman holding a baby on her lap (66711, height 5 in., late Eighteenth Dynasty c. 1400 B.C.).

DEPARTMENT OF BRITISH AND MEDIEVAL ANTIQUITIES

Acquisitions, July to December 1965

PREHISTORIC AND ROMANO-BRITISH ANTIQUITIES

Acheulean flint tools from excavations at Cuxton, Kent, including 200 hand-axes, 300 flakes and cores. *Purchased* (1965, 10-8).

Fourteen flints of Levalloisian I type from Montière-Etouvy (Somme). *Given by A. D. Lacaille, Esq., F.S.A.* (1965, 10-9).

Two Late Bronze Age gold bracelets found together during building operations at Walderslade, Chatham, Kent, and declared Treasure Trove. *An ex-gratia payment made to the finder* (1965, 10-10, 1-2).

Romano-British pottery of the 1st and 2nd cent. A.D. found in 1959 on the site of Marks & Spencer's new building in Worcester. *Given by Marks & Spencer Ltd.* (1965, 10-7, 1-5).

A Roman bronze head, perhaps representing the Emperor Claudius, found in the River Alde at Rendham, near Saxmundham, Suffolk, in 1907. 1st cent. A.D. *Purchased* (1965, 12-1, 1).

EUROPEAN ANTIQUITIES c. 400-c. 1100 A.D.

A sword, spear-head, knife, and sickle, found in association in Wensley, Yorkshire. 9th cent. *Purchased* (1965, 7-3, 1-4).

EUROPEAN ANTIQUITIES c. 1100-c. 1500

A gilt-bronze crucifix figure. Probably French, 11th/12th cent. Formerly in the Stoclet collection. *Purchased (with the aid of the National Art-Collections Fund)* (1965, 7-4, 1).

Five silver spoons, with diamond-point finials. 14th cent. Found at Abberley, Worcestershire, and declared Treasure Trove. *An ex-gratia payment made to the finder* (1965, 7-5, 1-5).

A selection of sherds from the kiln at Wattisfield, Suffolk. 14th-15th cent. *Given by Basil Brown, Esq.* (1965, 10-4, 1).

EUROPEAN ANTIQUITIES c. 1500-c. 1900 A.D.

A seal of Ashbourne Grammar School, founded 1585, showing Queen Elizabeth enthroned. *Given by Mrs. E. Fuller, through the National Art-Collections Fund.* (1965, 7-2, 1).

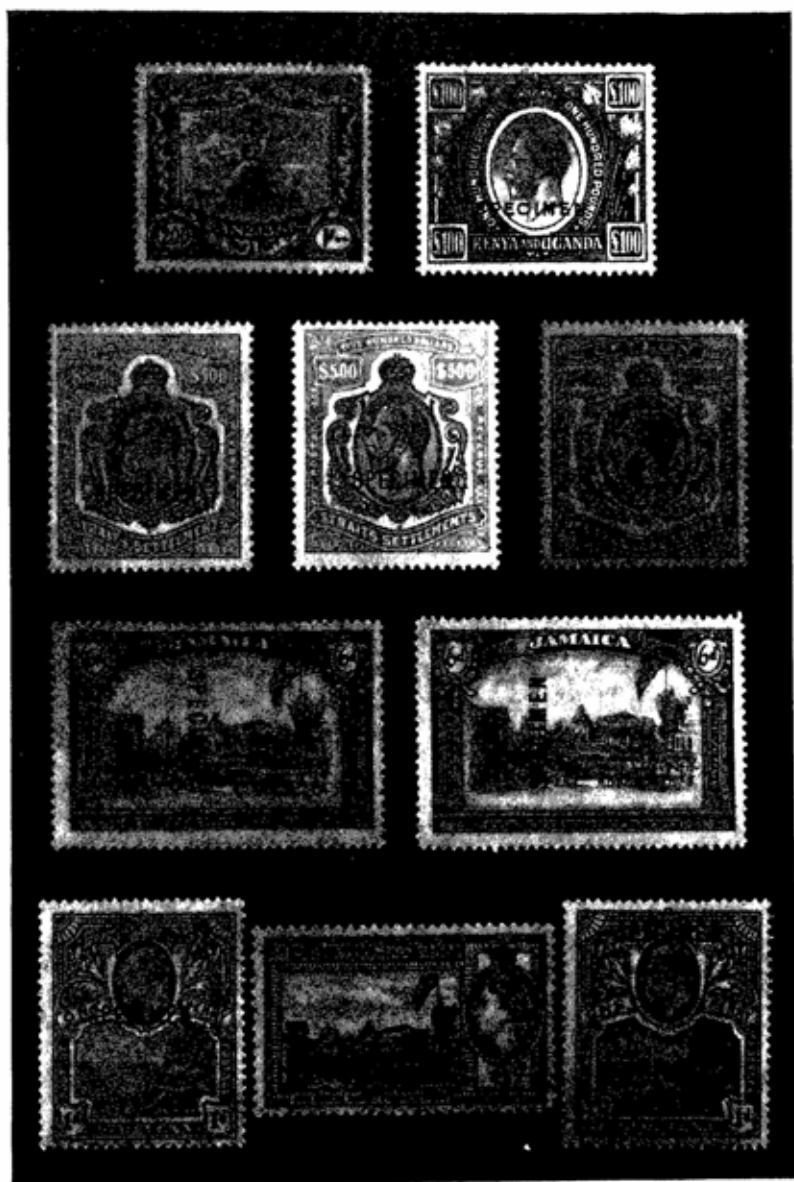
A silver-gilt seal-top spoon with the Rooke family crest engraved on the back of the bowl. Hall-marked: London, 1639. *Given by H. T. Pagden, Esq.* (1965, 10-5, 1).

A delftware dish, painted with scene of 'Christ and the woman taken in adultery'. Lambeth, dated 1698. *Given by A. C. McDonald, Esq.* (1965, 7-1, 1).

A selection of medieval and 17th-cent. pottery found on the sites of Marks & Spencer's buildings in Worcester, Reading, York and King's Lynn. *Given by Marks & Spencer Ltd.* (1965, 10-6).

A porcelain sauceboat, painted in underglaze blue. Liverpool about 1760, or possibly Limehouse, about 1748. *Given by Mr. and Mrs. Frank Tilley* (1965, 10-2, 1).

Porcelain fragments, picked up on the site of the Caughley porcelain factory in 1964. *Given by Hugh Tait, Esq., F.S.A.* (1965, 10-1).



I. STAMPS FROM THE UNIVERSAL POSTAL UNION COLLECTION

(a) Zanzibar 200 Rupees, (b) Kenya and Uganda £100, (c-d) Straits Settlements \$500, (e) Ceylon 1000 Rupees. (f-g and i) Jamaica: unissued 6d. 1921, with the 6d. of 1955 for comparison. (h and j) St. Helena, unissued 1d. stamp printed in one colour with the bicoloured 1d. for comparison



II. JACQUES MODERNE: Liber decem missarum a praeclaris musicis contextus. Lyons, 1532

Regnū mūdi. Superius.

y rie cley son. Kyrie

e cley son. Hriste cley

son. Chriſte cley son.

y rie cley son. Kyrie cley son.

y rie cley son. Kyrie

Hriste cley son.

Chriſte cley son.

y rie cley son. Kyrie



V. MICHELAGNOLO GALILEI: Il primo libro d'intavolatura di liuto. Munich, 1620



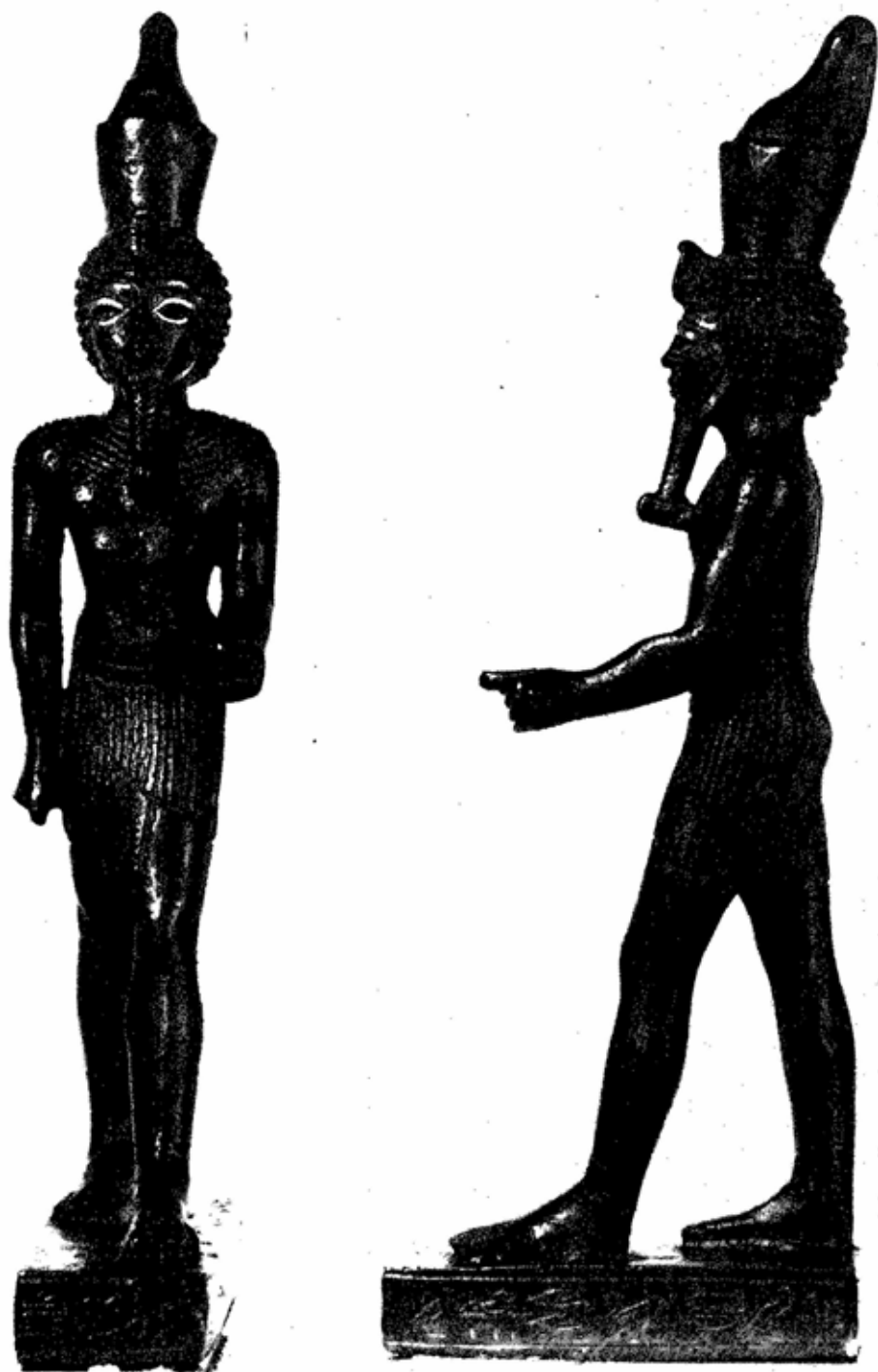
VI. THE POETS FIRDAUSI, 'UNSURI, 'ASJADI AND FARRUKHI IN A GARDEN. By Muzaffar 'Ali. Or. 12985, fol. 5a



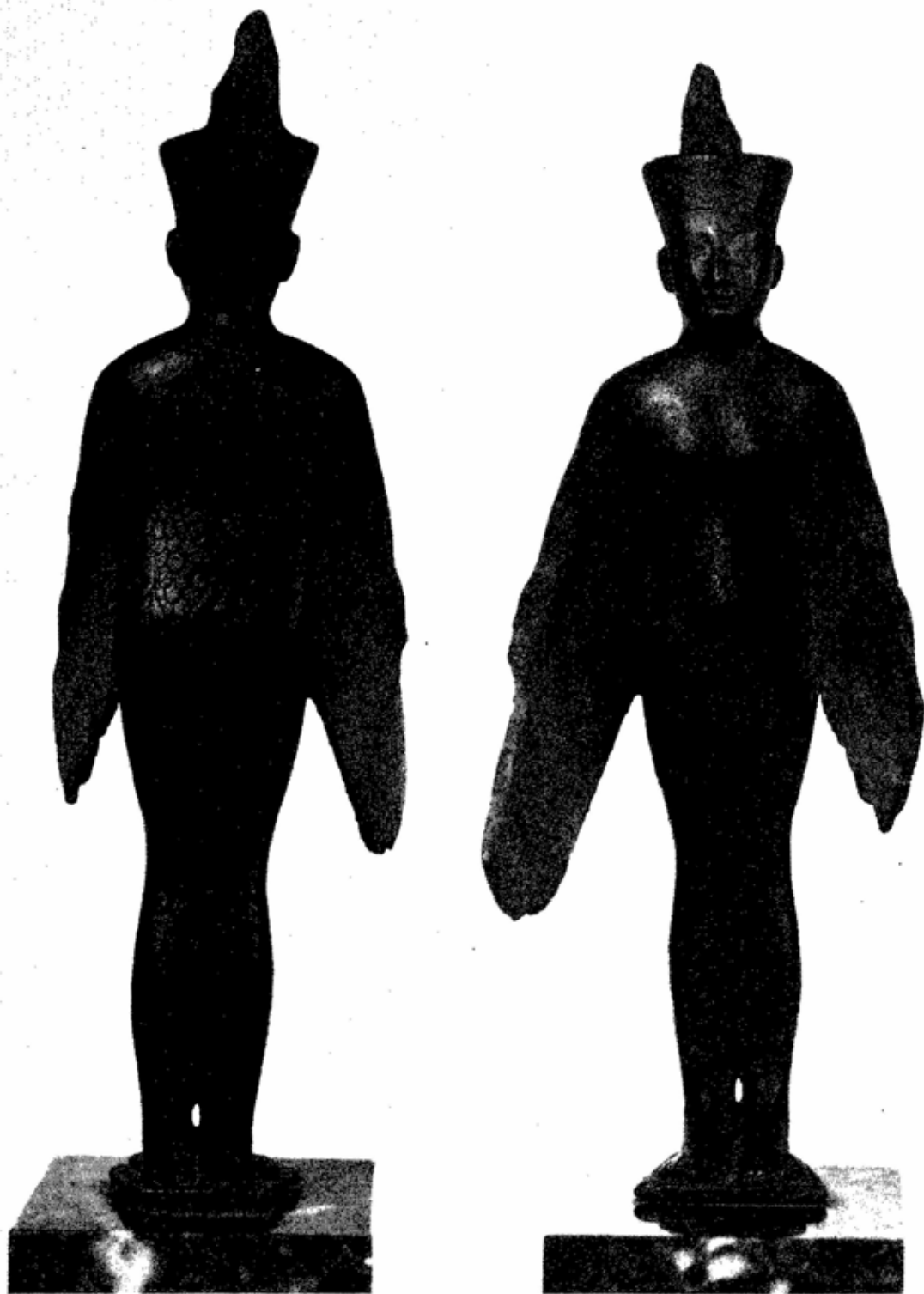
VII. FARĪDŪN ESCORTING THE CAPTIVE ZĀḤḤĀK TO MT. DAMĀVAND.
Or. 12985, fol. 80a



VIII. ROMAN GOLD COINS FROM THE SIR ALLEN GEORGE CLARK BEQUEST



IX. BRONZE FIGURE OF NEFERHOTEP



X. NEITH IN THE GUISE OF ISIS



XI. POLYTHEISTIC FIGURE FROM EGYPT

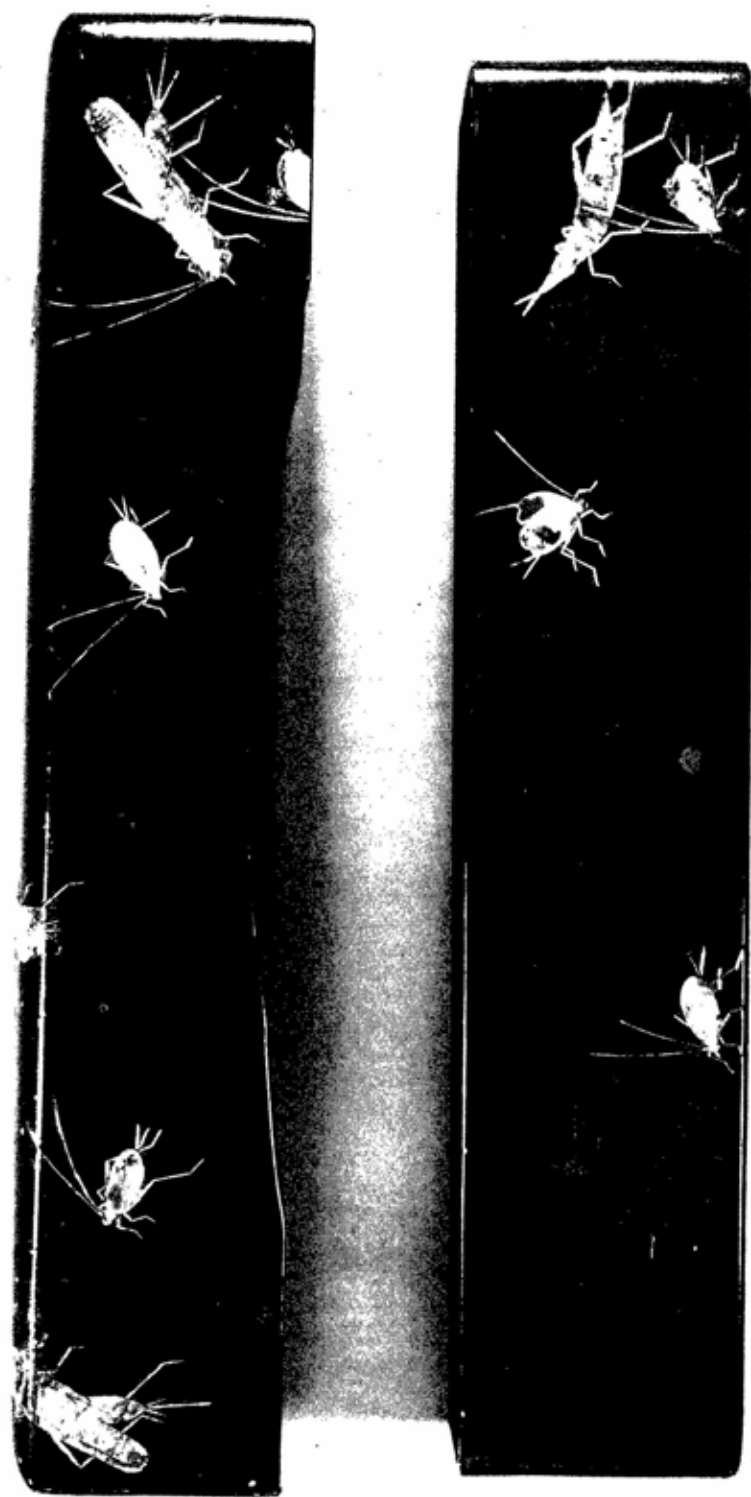


XIIa. WHITE-GROUND
LEKYTHOS D₄₃ BEFORE THE
DISCOVERY OF THE JOINING
SHERD. Scale very nearly 1:1

b. WHITE-GROUND
LEKYTHOS FRAGMENT BY
THE TYMBOS PAINTER.
Scale 2:1



XIII. D₄₃ AFTER THE
INSERTION OF THE
SHERD. Scale very nearly 1 : 1



XIV

XIV and XV. JAPANESE LACQUERED DOCUMENT BOX OF THE LATE 12th OR EARLY 13th CENTURY. Length, 17 $\frac{3}{8}$ ins.



PEDRO SIMÓN ABRIL: THREE EARLY EDITIONS

A SMALL octavo volume purchased in June 1966 by the Department of Printed Books from a private owner in Portugal contains three early editions of works by the sixteenth-century humanist Pedro Simón Abril.¹ These works, none of which has heretofore appeared in the British Museum Catalogue of Printed Books, are the Latin and Spanish Aesop of 1575, and the Latin grammars of 1573 and 1576.

Simón Abril was born about 1540 (a less likely date is 1530) in or near the small town of Alcaraz, province of Albacete, in La Mancha, whence derives his usual epithet of 'Laminitanus'. Details of his early life and upbringing are extremely scant; it seems that he was educated by a paternal uncle, Alfonso Simón, a doctor. It is not known what university, if any, he attended. In 1566, or even before, he was teaching grammar and philosophy in Uncastillo, a small town near Saragossa, one of the five 'Villas de Aragón', and a flourishing centre in the sixteenth century. A dispute with the authorities of the University of Huesca, whose privileges, it was claimed, were being infringed by unauthorized teaching, whether private or public, of the 'artes liberales', led to excommunication in February 1571, a recantation in May of the same year, and a move to Tudela in July. Here he was engaged on a four-year contract by the Municipality to be the schoolmaster, a post which was congenial to him. Indeed, this period seems to have been one of the happiest in his life. He was able to afford to pay an assistant, to write textbooks, and to have them printed, as the colophon to the 1573 Latin grammar makes clear: 'impensis ipsiusmet auctoris'.

In 1574, his Tudela contract notwithstanding, he is in Saragossa as 'catedrático de retórica' in the Estudio General (not to become the University until 1583), a change which he appears to have regretted on financial grounds: his increased salary was more than outweighed by an increase in expenses. As he very wisely remarked in a letter at this time 'io no tengo tanta cuenta con la ganancia, quanta con el contentamiento'. He was, however, no happier in his next post, as schoolmaster in his native city of Alcaraz, an appointment which was confirmed in July 1578, after some kind of public examination as to his suitability. His contract required him to give instruction to all who should ask for it, the poor without fee, and forbade him to leave the city without permission, a clause which Simón Abril appears to have ignored. The Municipality, no doubt recognizing his qualities as a teacher, turned a blind eye on his many absences,

but even so, he must have found the post dull and unremunerative, for in 1583, with the Estudio General de Zaragoza now 'de derecho y hecho' a university, we find him appointed Profesor de Gramática. He taught Greek, Latin, and Rhetoric in the city for about four years, after which his movements once again become uncertain. He may have been in Madrid for at least some of the time up to 1594, when he was appointed master in the 'Estudio de Gramática' in Medina de Rioseco, province of Valladolid. Here he died about 1595.

Simón Abril, although he can hardly be considered one of the great figures of the Spanish Renaissance, at least enjoyed a quiet renown as a teacher, a writer of textbooks, and reformer of educational methods. Like the better-known Mal Lara and El Brocense, he opposed the monopoly enjoyed since 1481 by Nebrija's Latin method. He criticized that author's obscurity and lack of order, although he was always ready to acknowledge his learning and pioneer efforts.² Simón Abril was above all else proud of having written his own grammar in both Latin and Spanish, following his conviction that instruction should be given in a language understood by the pupil.³ In this opinion he was also a pioneer. Even though Nebrija's grammar was later reformed by La Cerda and by Royal decree of 28 February 1601 declared the only officially recognized text for schools and universities throughout the kingdom, Simón Abril's use of the vernacular for his Latin and Greek grammars must have contributed in some degree to the consolidation of Spanish as a teaching medium in the face of the 'tiranía del latín' against which students at Salamanca and elsewhere were already protesting.

Simón Abril's translation of Aesop was designed as a first Latin reader,⁴ and he was responsible, as the title shows, for both the Latin and the Spanish versions of the fables. The Spanish, clearly, has no pretensions to literary merit, being merely a help for the beginner. The edition is of interest as probably the first edition of Aesop with facing Latin and Spanish texts.

The title-page is as follows:

ÆSOPI | Fabulæ Latine atq. | Hispane scriptæ, quaq. fieri potuit dili- | gētia fidelitateq.
e Graeca lingua in duas | has traductæ, iisq., qui Latinas litteras e- | discere incipiunt, collatione
lingua- | rum vtilissimæ interprete Pe- | tro Simone Aprileo | Laminitano. | [A vignette,
mutilated.] CÆSARAUGUSTÆ. | In ædibus Michaëlis Huessæ. Anno | 1575. | Con
licencia Impressa.

The book consists of ninety-six leaves, signed A-M⁸, unnumbered, except in manuscript—and incorrectly—by a contemporary hand, from ff. 1 to 90 [89]. The last two leaves are blank. The title-leaf has a tear across the centre; this has been repaired. The colophon reads: Excussum Cæsaraugustæ, apud Michae- | lem Huessam. Idibus Septem- | bris. Anni 1575. The text is in double columns, Latin on the left, Spanish on the right. There are three woodcut initials: an S on A2, an A and an E on A8. The text is in roman type throughout.

The author dedicates the work to Cipriano Martínez, Canon-almoner of Saragossa Cathedral, and a friend whose loyalty, perhaps during the period of his excommunication, or during some other difficult time, is gratefully acknowledged in the dedicatory epistle: '... Tu enim is es, qui ex eo tempore, quo me in tuorum numerum referendum censuisti, non destitisti me et amore summo prosequi, et tuam voluntatem et re et verbis benigne polliceri. ...'

The printer Miguel de Huessa (the form Guessa also appears) worked in Saragossa during the years 1562-77, but little else is known about him. He printed Ortúñez de Calahorra, *Espejo de principes y caualleros* in 1562 and in his last year Adrián de Ainsa, *Claro y luzido espejo de almutaques*, 1577.⁵ Apart from the present work, there is, I think, no other example of his printing in the British Museum. Later editions of the Aesop were printed in 1647 (Diego Dormer: Zaragoza) and 1760 (Joseph Thomas Lucas: Valencia). The edition here described is of the greatest rarity, and Sánchez knew only one copy, in the Library of the Escorial.

The second work in the volume is the 1576 Latin grammar, an abridgement, in Latin only, of the Grammar of 1573. The title-page, which is a model of typographical clarity, reads:

Artis | GRAMMATI- | cae Latinæ Lin- | guæ rudimenta, | iis, qui eam linguam |
ediscere incipiant, vtilissi- | ma Petro Simone Apri- | leo Laminitano | Auctore. | [A vignette.]
CÆSARAUGUSTÆ. | Ex officina Petri Sanchez | ab Ezpeleta. | 1576.

The book has thirty-two leaves, and is signed A-D⁸ (D7 and 8 being blank); A2 has a woodcut initial G. The type is roman, with italic subheadings. Sánchez records copies at Saragossa, Barcelona, and Madrid, the latter imperfect, wanting all after f. 24.

Pedro Sánchez de Ezpeleta worked in Saragossa during the years 1574-8; in the former year he printed Simón Abril's edition of the Verrine Orations.⁶

The final work is the grammar of 1573:

PETRI SIMO | nis Aprilei Laminita- | ni de lingua Latina vel de arte grāmatica, libri
quatuor | nunc denuo ab ipsomet auctore correcti & emendati, | atq. ad multo faciliorem
dicendi stilum reuocati, | cum Hispanae linguae interpretatione, ijs cer- | te, qui in latinae
linguae vsu sunt | rudes & tirones, vtilissima. [The device of the Society of Jesus: A sun, with
the monogram IHS.] Adiectus est in fine liber de arte poetica ver- | suumq. natura ad facile
intelligendos poetas | vtilis in primis. Editio tertia. | TUDELÆ | Per Thomam Porralis
Allobrogem, | ipsiusmet auctoris studio & opera correctū 1573

The colophon reads: EXCUSSUM TUDE | lae, per Thomam Porralis Allobro- | gem
impensis ipsiusmet aucto- | ris anno MD Lxxij de | cimoquinto Kalendas | Aprilis.

There are 184 leaves, signed A-Z⁸. The grammar is divided into four parts, each written in Latin with a facing Spanish translation. The *Arte poetica* is in

Latin only. Each book begins with woodcut initials, which are also found on A3^v, A4^v, V5^v, V7^v, and Z4^v. The type is predominantly roman, although the first dedicatory epistle is in italic and some other italic is found. The use of the device of the Society of Jesus on the title-page is probably without significance.⁷

The Grammar is dedicated to Diego Ramírez Sedeño, Bishop of Pamplona, whom the author had known as an ecclesiastical dignitary in Alcaraz, and the *Arte poetica* to his maternal uncle Francisco Abril, of Játiva. This latter dedication was written in 1568, when his paternal uncle, his one-time teacher and 'medicus prudentissimus' Alfonso Simón, to whom he was to have dedicated the *Arte*, had died.

According to J. Ramón Castro,⁸ the first and second editions were printed in Saragossa in 1568 and 1569, but Palau mentions only the 1569 edition, printed by Coci's successors with the title 'Methodus latinae linguae docendae' and notes that it was reprinted in 1576 by P. Sánchez. (This is, of course, the Rudimenta, described above.) It is not at all certain that there were in fact two editions of the Grammar within a year of each other and it is more likely that Simón Abril's early *Latinis idiomatis docendi ac dicendi, methodus*, supposedly printed in Lyons in 1561, is to be counted as the first edition, and the 1569 printing as the second. The edition here described is the third; a later edition appeared in Madrid in 1769. Ramón Castro records two copies of the 1576 edition, at Madrid and Saragossa.

To Tomás Porralis goes the honour of having introduced printing to Tudela, with our author's edition of *M. Tullii Ciceronis Epistolarum selectarum libri tres . . . Petro Simone Aprileo Laminitano interprete et auctore. Per Thomam Porralis Allobrogem: Tudelae, 1572. 80*. There are two copies in the British Museum of this very rare edition, which Palau describes as the oldest known Spanish edition of the Ciceronian text. [Pressmarks: 10905. aaa. 8; 10905. bbb. 10.]⁹ This edition was followed by: *Petri Simonis Aprilei Laminitani introductionis ad libros Logicorum Aristotelis libri duo. Tudelae per Thomam Porralis Allobrogem, 1572*. (Not in the British Museum.)

Little seems to be known about Porralis. He is usually described as 'Allobrox' or, in Spanish, as 'de Saboya'. He appears in Pamplona between the years 1570 and 1595.¹⁰ The British Museum has twelve examples of his work at Pamplona. He also printed one book at Épila in 1580, Bartolomé Ponce de León, *Primera parte de la Clara Diana*, which is not in the British Museum.¹¹ Books with the imprint of Tomás Porralis appear at both Tudela and Pamplona during the years 1572 and 1573. He may have been an itinerant printer, or there may have been a family of printers of the same name.

The new accession has been given the press-mark C. 131. b. 31 (1-3).

H. G. WHITEHEAD

¹ The surname is, properly, double, and may indicate Jewish descent. But in most bibliographies and catalogues (including that of the British Museum) Simón Abril is entered under his second surname. For biographical details given in this article, I have followed the standard account in M. Morreale de Castro, Pedro Simón Abril, *Revista de Filología Española*, Anejo 51, Madrid, 1949.

² For example, in the 'Apologia del autor al Lector' which occurs at the end of the Latin grammar of 1573: 'Io cierto al maestro Antonio de Nebrissa tengole por varon muy docto y digno de alabanza por lo mucho que vio, leio, y escriuió, y porque en tiēpos tan ciegos y ignorantes de buenas letras abrio camino para ellas en España: pero no por esso estamos obligados a confessar ser del todo perfeta el arte que compuso.'

³ '... Primeramente e la escrito en dos lenguas Latina y Castellana, porque me parece que el precepto se deue dar en lengua que se entienda...' [Gramática, 1573: Apologia del autor.]

⁴ It is listed as prescribed reading in his *Gramática griega*, 1586 [quoted in Morreale de Castro]: 'Para la segunda [clase] las fabulas de Esopo Latinohispanas i Grecohispanas. . . ' The latter version appears not to be known.

⁵ See J. M. Sánchez, *Bibliografía aragonesa del siglo XVI*, 2 vols., Madrid, 1913, p. 14. Twelve books printed by Huessa are listed.

⁶ Accusationis in C. Verem [sic] liber primus,

qui Divinatio dicitur, oratio quarta, cum interpretatione Hispana, & Scholijs Petri Simonis Aprilei Laminiani. Caesaraugustæ. Excudebat Petrus Sanchez Ezpeleta, Typographus Regius permissu excellentissimi domini Ferdinandi ab Aragonia Archiepiscopi Caesaraugustani huius regni pro rege, necnon Illustrium dominorum Inquisitorum. 1574. The printer's description here of himself as Typographus Regius is interesting, and, according to Sánchez, he was the first Saragossan printer so to style himself. Eleven works printed by him are listed by Sánchez, two of which are already in the British Museum: Berengarius (M), *De numerorum antiquorum notis*, 1577. [529. a. 35.] Sophronius, *Saint, Prado espiritual*, 1578. [3832. aaa. 6.]

⁷ The Society did not take over the Estudio at Tudela until c. 1610. J. R. Castro, *La Enseñanza en Tudela en el siglo XVI*. In: *Universidad*, no. 1, 1939.

⁸ J. R. Castro, *Autores e Impresos Tudelanos*, Pamplona, 1963.

⁹ A. Palau y Dulcet, *Manual del Librero Hispano-americano*, vol. 3, 1950. 'Es la impresión más antigua conocida del texto original de las célebres Epístolas de Cicerón.'

¹⁰ From 1591, there is also a Pedro Porralis, or Pedro Porralis de Anvers, printing in Pamplona.

¹¹ On the short-lived press at Épila, see Sánchez, *Bibliografía aragonesa del siglo XVI*.

LENAU'S FRÜHLINGSALMANACH

AT the end of the eighteenth century and the beginning of the nineteenth the 'Musenalmanach' was one of the most popular but ephemeral literary forms used by German and Austrian poets. A development of the long tradition of calendars, it was modelled on the *Almanach des Muses* which began in Paris in 1765.

The *Göttinger Musenalmanach* for 1770 was the first of the many different volumes of lyrical and romantic German poetry which were to appear annually for longer or shorter periods over the next five or six decades. Practically all the poets of the time contributed to almanacs which often contained works of lasting value. Some of Goethe's and Schiller's writing, for example, was first published in almanacs, particularly in Schiller's *Musenalmanach* (1796-1800).¹

One of the last flowerings of this genre was the *Frühlingsalmanach* (Spring Almanac), edited by Nicolaus Lenau, which appeared in 1835 and 1836. The

Museum has purchased a copy of the second of these two;² it does not possess the issue for 1835.

The *Frühlingsalmanach* (Pl. xvii–xix) is an attractive book in small octavo format measuring 4.2 by 5.7 in., of 341 pages, bound in engraved cardboard. It has a delicately illustrated title-page and four lithographed engravings by Adolf Gnauth from designs by Ferdinand A. M. Fellner (1799–1859) who, influenced by Peter Cornelius, continued in the tradition of idealized historical illustrations. The engravings depict scenes from Pfizer's *Ezzelin von Romano*, one of the contributions to the almanac.

Lenau, whose real name was Nicolaus Franz Niembsch von Strehlenau, was born in 1802 at Csatad, near Timisoara (Temesvár) in Hungary; he died in 1850, after years of mental illness, at Oberdöbling, near Vienna. In 1833 he returned from a short stay in North America; the following year he left Vienna for Swabia where he visited his many friends. He arranged with Cotta in Stuttgart for the publication in 1834 of the second, enlarged edition of his poems and willingly accepted the opportunity to edit a *Frühlingsalmanach*, which Brodhag, another Stuttgart publisher, offered him. His honorarium was to be 500 florins a year in addition to the payment for his own contributions.³

Lenau envisaged it as a chance to compile an almanac of substantial contributions from certain poets rather than of miscellaneous, shorter pieces by various authors, as was usual. The contract was for five years and he enthusiastically set to work on the first issue which appeared in April 1835. However, he was discouraged by unfavourable reviews⁴ and disappointed in the quality of items sent to him. He reluctantly compiled the second volume, which was a financial loss to the publishers who decided to terminate the agreement in 1837,⁵ so that no more volumes were published.

The main item in the first *Frühlingsalmanach* was a large fragment of Lenau's epic poem *Faust*, on which he was then working and which he published in its entirety the following year.

The 1836 almanac contains poetry by Friedrich Rückert, Karl Mayer, Friedrich and Joseph Notter, Anton Schurz, Gustav Pfizer, and Anastasius Grün as well as the compiler himself.

Rückert had submitted a lengthy cycle, *Herbst 1833 in Neussess*, which Lenau had been pleased to receive as he thought highly of Rückert as a poet.⁶ Half the poems were included in the first *Frühlingsalmanach* and half in the second, where they form the most substantial item after Pfizer's *Ezzelin von Romano*. This monotonous epic poem was subsequently published as *Ezzelin, Tyrann von Padua*.

Under his pseudonym Anastasius Grün, Count Anton Alexander von Auersperg contributed *Lieder aus Italien* and, anonymously, his *Neuere Spaziergänge eines Wiener Poeten*, including a very fine poem, *Einem auswandernden Freunde*, which he had addressed to Lenau on the eve of his departure for America in 1832

and which expressed Lenau's friends' doubts about his exaggerated expectations of what he would find in nature there.

Lenau's disillusionment with America is reflected in *Der Urwald*, one of the seven poems of his own which he first published in the *Frühlingsalmanach*. His correspondence confirms that he had found it a land of decay and creeping death,⁷ not of inspiration and creation.

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¹ Countess Anna Maria I. Lanckorońska and Arthur Rümman, *Geschichte der deutschen Taschenbücher und Almanache*, München, 1954, p. 33.

² Placed at C. 136. b. 4.

³ Anton X. Schurz, *Lenau's Leben. Grossentheils aus des Dichters eigenen Briefen*, Stuttgart and Augsburg, 1855, Bd. I, p. 282.

⁴ Ibid., p. 313; and Ludovic Roustan, *Lenau et son temps*, Paris, 1898, p. 137.

⁵ Schurz, p. 352.

⁶ Ibid., p. 290.

⁷ Ibid., p. 205: 'Hier sind tückische Lüfte, schleichender Tod.'

THE NAPOLEONIC KINGDOM OF ITALY

THE State Paper Room of the Department of Printed Books has recently acquired a particularly fine collection of the decrees, proclamations, and ordinances of the kingdom of Italy, dating from its establishment in March 1805 until its final collapse in the spring of 1814. The collection consists of about 450 pieces in good condition, together with a further nineteen from the Dipartimento d'Olona, the important district surrounding the capital, Milan, and fifteen issued by the city of Milan itself. Since only two such decrees for this period were previously in the Department, they form a welcome addition to the material available for study of this vital period in the development of modern Italy.¹

From these documents, we can see emerging from the troubled background of the previous decades a modern, unified state, forced, however reluctantly, into the nineteenth century by the indomitable energy of its distant sovereign, dispatching his edicts from his various headquarters and from every part of his widespread dominions.

The kingdom of Italy formed an integral part of that French Empire, which, at its greatest extent, stretched from the Baltic to Spain and from the Atlantic sea board to the outskirts of Rome. Despite the memories of the depredations of the French armies, of the heavy and ever-increasing taxation, and of the dreaded conscription, to many of a later generation, groaning under the domination of Austria or of the scarcely less hated rule of native oppressors, it was to seem a golden age, when reason and enlightenment ruled and opportunities were open to men of talent from every class.

Established in March 1805,² to take the place of the former Italian Republic, now deemed inappropriate to be part of the domains of the newly crowned

Emperor Napoleon, it consisted of the former Austrian Duchy of Lombardy, the most progressive and the best ruled of all the Italian states, the former Duchy of Modena and certain territories taken from the Swiss, the Venetian Republic, and the Papacy. Additions to these were soon made: the city of Venice and its remaining territories in December 1805; Dalmatia, for a time, in 1806; the Papal Duchies of Macerata, Fermo, and Urbino and the March of Ancona in 1808 and, finally, in 1810, the South Tyrol. With this acquisition, the boundaries of the kingdom of Italy achieved their greatest extent.

The new state was quickly organized on the rational lines so warmly espoused by the men of the Revolution. By a decree of 8 June 1805, the kingdom was divided into departments, districts, cantons, and communes. Gone were the old multifarious local authorities and boundaries, hallowed by a thousand years of history. In their place was substituted a new logical arrangement on the French model, presided over by the Departmental Prefects, who, with their Vice-Prefects and Councils, were to be the backbone of the administration for the next nine years.

To head the new bureaucracy, Napoleon appointed his young stepson, Eugène de Beauharnais.³

Beauharnais was the ideal viceroy. Young, inexperienced, loyal, and conscientious, he was the perfect instrument of the Emperor, who desired only to set up a highly centralized state, utterly dependent on his own personal initiative. Unlike other members of the Imperial family, such as Murat, King of Naples, Eugène was to serve Napoleon well, remaining steadfast and devoted to the Emperor until the final débâcle. A host of new legislative and administrative bodies were created to run the new state, some, like the Senate,⁴ remaining for the most part without any real power, others, such as the numerous courts and other legal and administrative bodies now being set up throughout the land, exercising an authority which was more and more to dominate the lives of all during the following decade.

Much had to be done. As may be seen from the flood of decrees issued during the next two years, it was virtually a new state which had to be created. The old ways were abolished and a new and, for the most part, better and more modern régime took its place. For the rising middle classes, except in Lombardy their activities hitherto curtailed by aristocratic privileges, it was a golden opportunity. The law, for instance, had long been a popular profession among the more ambitious of such families and here were legal appointments being made in ever growing numbers. To take the place of the old feudal and ecclesiastical courts, a whole new system was set up. Tribunals of First Instance—Courts of Appeal, and many more.⁵ In every canton there was a justice of the peace and trained lawyers were in constant demand to man the numerous other commissions being set up to regulate and control every aspect of daily life. No wonder that,

by a decree of 9 October 1807, the Government decided to limit and control the number of lawyers and to impose upon them a professional code more in keeping with their new responsibilities and status in society.

It was not, however, only lawyers who benefited from this state of affairs. The other professions were not forgotten. New medical schools were set up⁶ and the beginnings made of a system of public health by the creation of a *Magistrato Centrale di Sanità*⁷ and by regulations to remove the more obnoxious abuses. A corps of engineers was established to improve and maintain the roads and waterways of the kingdom⁸ and an engineering school formed. Special boards, under professional guidance, maintained the irrigation system of the Po valley and the canals of Venice. Trained foresters now looked after the state forests and a school for veterinary surgeons saw to it that agriculture was not forgotten.⁹ New schools and universities were instituted, their curricula liberalized and throughout the kingdom a determined effort was made to create a modern and efficient state. To many, however, it was the career of arms, now, for the first time, thrown open to those not of aristocratic birth, which appealed and Italian armies, officered and led by young middle-class Italians, fought with conspicuous bravery on every front.

All these activities, however welcome after the stagnation of previous centuries, had yet to be paid for and taxation was high and rigidly enforced. There was a land tax, collected by the local authorities and the one which bore most heavily on the peasants, a personal tax, and a tax on various professions. In addition, there were taxes on all civil legal proceedings, often very heavy, and the Italians were a notoriously litigious race, and numerous special taxes, such as the one on books.¹⁰ As the situation deteriorated and especially after the disastrous campaign of 1812, in which the Italian army, led by Eugène in person, had greatly distinguished itself, things got rapidly worse. In 1807, 40,000,000 lire out of a total budget of 119,000,000 lire were allotted to the armed services, not counting the annual tribute of 30,000,000 lire towards the expenses of the French Government.¹¹ By 1810 it had risen to 45,000,000 and by 1813 to 50,000,000 out of a total expenditure of 144,000,000 lire. By this time, the financial situation was desperate. Various governmental loans were floated in a frantic effort to raise more money, but few would subscribe in such conditions of political uncertainty. The only result was that the Government became ever more and more unpopular until, at length, in April 1814, an infuriated mob lynched the wretched Minister of Finance, Guiseppe Prina. The complete financial breakdown of the régime was one of the principal reasons which made many men, even those of liberal opinions, welcome with joy the returning Austrians and their attendant princelings.

Another, and among the lower classes, even more important reason, was the hated conscription laws. Bearing most heavily on the peasants and those others

unable to pay the monetary compensation which enabled the more wealthy classes to avoid personal military service, the demands for more and more recruits grew year by year, as Napoleon's armies wasted away in the Spanish mountains and on the plains of Russia. In 1807, 4,500 men only were needed, mainly for the Army of Reserve, in 1809, 12,000, and in 1814, 15,000 conscripts, all now for active service, to make good the heavy losses on every front. Savage penalties were imposed on those evading military service, on their families, and on those assisting them in any way.¹² Yet there were constant desertions. The Government were forced to decree frequent amnesties, else the situation would have broken down altogether.¹³ There can be little doubt that despite the many and varied benefits¹⁴ which the kingdom of Italy bestowed upon its subjects there was a deep and widespread resentment against 'French' ideas and all that they had now come to mean.

The Church and the aristocracy for the most part were bitterly opposed to the Napoleonic régime, if only on account of the abolition of their historic privileges and the curtailment of their former power. The Emperor may, as elsewhere, have paid lip-service to the faith of the vast majority of Italians, yet the dissolution of many religious houses, the running of the churches as a minor branch of the civil service, and, above all, the conduct of Napoleon towards Pope Pius VII, were a widespread source of grievance to many in all ranks of society. The peasants, still, by far, a vast majority of the population, distrusted the new ways and detested both the heavy taxation and the laws which took their sons to fight for an unknown cause in distant lands. Even the middle classes, by far the most staunch adherents of the régime, were wavering in their loyalty. Taxation, the virtual destruction of both foreign and domestic trade by vexatious customs and other regulations and the effects of the continental blockade had hit the business community hard¹⁵ and they could no longer have much faith in an administration which seemed to be ever more closely shackled to the political and economic demands of a foreign state.

The increasingly strict censorship exercised by the *Ufficio della libertà della stampa* set up in July 1806 and the virtual loss of all political freedom alienated the growing numbers of liberally minded intellectuals. To such men, the kingdom of Italy was an arbitrary military dictatorship, all the more hateful because exercised by a foreign power. The secret societies, quiescent since the early years of the century, sprang into a new vigour, reinforced by such increasingly important bodies as the Carbonari and the Adelfi, and successfully infiltrated into all ranks of society, even, it was said, the highest civil service.¹⁶ A new spirit of nationalism was abroad and many were determined, as were their contemporaries in Spain and Germany, to have done with the French invader and to create a new national kingdom on the ruins of the discredited Napoleonic régime.

But it was not to be. Eugène, loyal to the last, hesitated until it was too late

to advance his own claims to the throne of Italy and the dubious activities of Murat and the pro-Italian party only succeeded in alarming the more conservative elements everywhere. All longed only for peace and order and an end to the incessant warfare. Despite the patriotic appeals of both Eugène and of the provisional Government which assumed power after the abdication of the Viceroy—all of which are represented in the collection—the kingdom rapidly disintegrated. The advancing Austrian armies were greeted as liberators by enthusiastic crowds, none more so than in Milan, the capital.

Despite numerous intrigues to maintain in some form or other an independent Italian kingdom in northern Italy, this was the end. In June 1814, Lombardy and Venetia became formally part of the Hapsburg Empire and were to remain so for another half-century. Other territories, such as Modena, were returned to their previous owners and all was to be as if the Napoleonic régime had never existed. Only in the minds of men did the ideals which it had inculcated still remain, to be a source of inspiration to patriots of the succeeding generations.

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¹ The text of many of these decrees is contained in the *Bollettino delle leggi del Regno d'Italia*. (O.G.I. 150/4.)

² On 17 March 1805 Napoleon issued a constitutional statute which called the French Emperor to the Italian throne on condition that the kingdom would be kept distinct from the Empire and that on the conclusion of a general peace Napoleon himself would resign in favour of either his natural or adopted son.

³ Eugène de Beauharnais, 1781–1824, son of the Empress Josephine by her first husband. Eugène served his step-father well both in Italy and elsewhere and was conspicuous by his loyalty to the Bonapartist cause. After the fall of the Empire he returned to Bavaria, where he died at the early age of forty-three.

⁴ Decree of 20 Dec. 1807.

⁵ Decrees of 4, 28 Nov. 1806.

⁶ Decree of 4 Aug. 1807.

⁷ Decree of 4 Dec. 1806.

⁸ Decree of 6 May 1806.

⁹ Decree of 25 May 1807.

¹⁰ Decree of 1 Aug. 1811.

¹¹ To rally the flagging loyalty of his Italian

subjects, Napoleon, at length, graciously remitted this 'voluntary' levy. Decree, dated Dresden, 14 Aug. 1813.

¹² Decree of 14 Oct. 1805, etc.

¹³ In an attempt to make things somewhat less harsh for the rural conscript, Podestas or sometimes the local council were ordered to take the land or other property of an absent conscript under their special protection and to be responsible for its safety and eventual return to its owner.

¹⁴ Amongst these was a decree of 11 June 1813 ordering all those without surnames to immediately acquire one.

¹⁵ The rising prices had caused numerous business failures, including, in May 1813, that of the Bignarni house, one of the largest financial institutions in Milan. The weather, too, of 1813 had been disastrous for the harvest, all adding to popular discontent.

¹⁶ It is generally considered that they were responsible for the riots in Milan on 20 April 1814, during the course of which the unfortunate Minister of Finance was murdered by the mob. [Rath, *The Fall of the Napoleonic Kingdom of Italy*.]

THE OLD POLISH DIETS

THE MUSEUM COLLECTION OF OFFICIAL AND SEMI-OFFICIAL PUBLICATIONS

THE British Museum owns a large collection of publications relating to the activities of old Polish diets. This article deals with those which are contemporary with the diets concerned. They were acquired in the course of the nineteenth century, mainly from Asher of Berlin, who supplied the great majority of them in 1847-8 and 1871-4.

For the sake of clarity it is intended to deal with the subject under three headings: the terminology, the royal printers, and the British Museum collection itself.

1. *The Terminology*

The subject is somewhat complicated owing to the peculiarities of the old Polish constitution. A brief outline is necessary if the extent of the Museum collection is to be appreciated. The term 'old Poland' is generally used to describe the period of Polish monarchy up to 1795, the date of the third partition when Poland disappeared from the map of Europe until 1918. As the Museum series of the individual 'constitutions' of the diets starts in 1581, they belong to the period of the elective monarchy (1572-1795).

The old Polish diet or *sejm* consisted of three estates: the king; the royal council or senate, including state dignitaries and Catholic bishops, which constituted the upper house; and the lower house in which sat representatives of the nobility elected by the local dietines (*sejmiki*). In order to become valid in the whole country, decisions of the diet had to be accepted unanimously by all the representatives, but until 1652 the right of the *liberum veto*, by which a representative might bring a diet to an end and nullify the decisions hitherto accepted, was not practised. After that date this right, the alleged purpose of which was to protect the 'golden freedom' of the nobility, was increasingly made use of, so that the number of constitutions published grew correspondingly smaller. The Museum collection faithfully reflects the havoc wrought by the *liberum veto*.

In the period covered by the collection the main publications reflecting the work of the diets were: (i) 'constitutions' and 'privileges' published in the name of the king after most diets which did not suffer from the *liberum veto* and consisting of their decisions whose legal validity was either temporary, until a date specified, or perpetual. The date put on the constitutions was that of the first day of the debates. The diet of 1773-5 was the first to publish the laws individually as they appeared. The constitutions were government publications produced by the appointed royal printers. (ii) Semi-official 'diaries' or chronological records

of proceedings the publication of which, according to Estreicher,¹ started in 1697, although they were already compiled in the first half of the sixteenth century.

In the period of the elective monarchy the death of a king was followed by an interregnum during which the primate, acting as the *interrex*, summoned the 'convocation' diet to deal with current state affairs and prepare the forthcoming royal election. The convocation turned itself into a 'general confederacy' whose purpose was to ensure peace at home and protect the country against its foreign enemies. Moreover, in 1773 started the practice of turning ordinary diets into confederacies in order to combat the *liberum veto*, since at these diets decisions were accepted by majority vote. These diet confederacies were official, as distinguished from the unofficial ones, set up to achieve some specific purpose or as acts of rebellion against the king. The distinction between these two kinds is a source of considerable difficulty to a cataloguer not too well acquainted with old Polish constitutional history and confronted with the choice of a heading.

The convocation was followed by the election diet held outside the walls of Warsaw. This diet differed from all other diets, for every nobleman had the right to attend it and vote for or against the candidates to the throne.

The election concluded, the coronation diet was held at Cracow, with the coronation of the newly elected king as its most spectacular event. Once the throne was occupied, the constitutional life resumed its normal routine.

2. The Printers

In the middle of the sixteenth century for the purpose of local government Poland was divided already into thirty-four 'lands' (*ziemie*) and 171 *powiaty*, each with a *starosta* as its chief administrator. It was the *starosta's* duty to make new laws generally known and he therefore received after every diet a copy of its constitutions from the royal chancery. Copies were also dispatched to the palatines, castellans, and some other local officials. Drawing them up by hand was a very formidable routine task performed by the chancery, and the usefulness of printing in these circumstances was soon realized. The first single constitution to be printed was produced in 1507 by Haller of Cracow, but the publication of them in print was irregular until 1576.

The printers producing them received royal charters appointing them *typographi regii*, which secured for them sole rights of publication of the constitutions and other government papers. They supplied the chancery with the required number of copies, where they were corrected by hand, signed, sealed, and dispatched to the addressees, while the printer sold the rest privately. They were eagerly bought and preserved by the nobility as *libertatis testimonia* and they brought considerable profit to the printer. As the demand for them was large, they were reissued a number of times, but only the *editio princeps*, part of which

was sent to the chancery, is to be regarded as official in the strict sense of the word. The reissues were intended for the private customer, and the same purpose was served by the collected editions.

Only those royal printers will be mentioned here whose publications the Museum possesses. In 1581, when the collection starts, Mikołaj Szarffenberger of Cracow held the appointment, though some official documents were printed by Łazarz. In 1607 Andrzej Piotrkowczyk the elder was granted the privilege and enjoyed it until 1623, when it passed to Jan Rossowski of Warsaw. At the same time Piotrkowczyk the younger continued to publish the constitutions illegally, but in 1633 the privilege of the Piotrkowczyk house was renewed and it shared it with Rossowski who, however, was the supplier to the chancery. The diets were held at Warsaw and, as the constitutions had to be dispatched to the *starostas* as soon as possible after their conclusion, Warsaw printers were employed by the chancery in preference to those of Cracow, who printed copies for sale to the public. In 1643 Rossowski's commission passed to Piotr Elert, and in 1662 the office of Piotrkowczyk's successor was closed. This, however, was not the end of constitution printing at Cracow, since in 1658 the Schedels started publishing them illegally. They received the privilege in 1678 and carried on until 1699.

Meanwhile at Warsaw the work of Elert's heirs was taken over by Karol Ferdynand Schreiber to whom the privilege of 1685 gave the right to issue all official publications. In 1693 his establishment passed to the Piarists and in the following year they received a royal charter. They continued to work for the chancery until the partitions, though between 1735 and 1772 they had to share with the Jesuits. Their institution enjoyed the title of the 'printing office to His Majesty and the Republic'.

3. *The British Museum collection*

The air raid in 1941 considerably diminished the Museum collection of the constitutions. The losses included the 1581 edition of the constitutions of the period 1550-81 and thirty single constitutions: three separate copies and three dumps, the largest of which (5758. h. 1.) contained twenty-three constitutions. Four of the destroyed copies were duplicates of those which survive. Of the lost constitutions, three belonged to the last eleven years of the sixteenth century, twenty-three to the seventeenth (all except one to its first half from 1620 onwards), and four to the eighteenth century. Thus the reigns of Sigismund III Vasa and his son Vladislaus IV were the worst affected, and there is very little hope that these publications can ever be replaced.

The greater part of the collection has, however, fortunately survived. There are three collected editions, one of which contains laws issued between 1374 and 1505, not only by the diets, and is an official publication. Copies of it were sent

to the *starostas* and chapters 'to make knowledge of the law general rather than exceptional'. It is the *Commune Poloniae Regni privilegium*, better known as the Statute of Łaski, and published by Haller of Cracow in 1506. A duplicate copy was destroyed in 1941. This book is not particularly rare and twenty copies are known to exist in Poland.² Next come the *Constitucje, statuty y przywileje na wólnych seymiech koronnych od . . . 1550 dż do roku 1578 uchwalone*, etc., published by Szarffenberger in 1579. Polish libraries have eleven copies of this book.³ The last collection, under a title similar to the above, *Constitucje . . . od roku . . . 1550 dż do roku 1603 uchwalone*, also a publication of Szarffenberger, is rare, with only three copies of the first impression surviving in Poland.⁴ The Museum copy is possibly assembled from two impressions.

Apart from the three collections, fifty-two separate constitutions survived the disaster of 1941, four of which are duplicates. They refer to three centuries: four belong to the sixteenth century in which constitutions of some twenty-five diets were published in print, excluding separate orders concerning taxation.⁵ Thirty-one of them date to the seventeenth century when ninety-two diets were held, of which sixteen were dissolved by the *liberum veto* and two were not concluded for other reasons.⁶ Budzyk and Triller⁷ record constitutions of sixty-nine diets published in print during this century and surviving in Polish libraries. Of these sixty-nine diets whose constitutions were published contemporaneously the Museum possesses those of thirty and has lost a further twenty-three. In the eighteenth century fifty-one diets were held, sixteen of which were nullified by the *liberum veto*, eleven issued no constitutions for other reasons,⁸ and three issued the laws separately as they were passed, as well as collected editions. Out of the twenty-four diets which issued constitutions in the eighteenth century, the Museum has twelve and has lost three, one of which included the laws passed between 1788 and 1790 by the 'Great Diet'.⁹

Apart from the constitutions of the ordinary diets, the collection includes those of the confederacies of 1587 (after the death of King Stephen Bathory), 1632 (after Sigismund III—two different editions), 1648 (after Vladislaus IV), 1668 (after the abdication of his brother, John Casimir), 1696 (after the death of John III Sobieski), 1733 (after King Augustus II, Elector of Saxony), and 1764 (after his son, Augustus III). There are also three constitutions of election diets and five of the coronation diets: the election and coronation of Sigismund III in 1587–8, election (incomplete) and coronation (two different impressions by Piotrkowczyk) of Vladislaus IV in 1632–3, election and coronation of John Casimir (1648–9), and the coronations of Augustus II (1697) and Stanislaus Augustus Poniatowski (1764).

In the Museum collection of the single constitutions the work of ten printers is represented: three were published by Szarffenberger, one by Łazarz, eleven by the Piotrkowczyks, one by Snelbolc of Toruń, two by Rossowski, ten by Elert

and his heirs, three by the Schedels, three by Schreiber, eleven by the Piarists, and three by the Jesuits.

The question of the rarity of the Museum copies of the constitutions is an important one. Originally a large number of impressions was brought out over a number of years, but with the development of printing technique allowing for larger impressions to be produced, and the beginning of the publication of collected constitutions as well as various compendia of the law, the number of reissues tended to decrease; even so in the last decades of the sixteenth and in the seventeenth centuries the constitutions of each diet were issued several times, quite often by two printers. Thus these publications are very varied, though only very minor differences allow to distinguish between the impressions produced by the same printer. But the eighteenth-century constitutions show far less diversity and are much more common.

The rarity of the constitutions owned by the Museum cannot be determined with certainty since the only available criterion is the number of corresponding copies of the same impression which survive in Polish libraries. Cytowska and Triller¹⁰ are guides to the sixteenth and seventeenth centuries, but there is as yet no similar bibliography dealing with the eighteenth.

The rarer of the sixteenth-century constitutions in the Museum collection are those of the confederacy of 1587 (eight copies in Poland) and the election diet of the same year (*reces warszawski*—four copies).¹¹ Some of the less common seventeenth-century impressions are the constitutions of 1609 (five copies in Poland), 1619 (four copies), 1626 (six copies), 1633 (coronation, issued by Piotrkowczyk—six and four copies), 1649 (coronation—three copies), 1659 (six copies), 1670 (four copies), 1673 (three copies), 1678 (five copies), 1683 (six copies), and 1690 (two copies).¹²

The last point which needs some attention is the diaries. According to Estreicher,¹³ diaries of twenty diets were published contemporaneously, the first in 1697. The Museum has diaries of five diets: the convocation, election and coronation of 1764, the confederacy of 1776, and two diaries of the 'Great Diet' of 1788-91 which issued the Constitution of the Third of May.¹⁴

More original publications relating to the work of the old Polish diets may come to light as the work on the short-title catalogue of early Slavonic and East European books progresses, but the collection, even in its present impoverished state, is one of the most remarkable outside Poland.

H. ŚWIDERSKA

¹ *Bibliografia polska XV-XVIII stulecia*, Kraków, 1891-1951, vol. D-Dz; p. 426.

² M. Cytowska, *Bibliografia druków urzędowych XVI wieku*, Instytut Badań Literackich PAN. Książka o dawnej kulturze polskiej, no. 11, Wrocław, 1961, pp. 53-54, no. 1.

³ *Ibid.*, p. 62, no. 15.

⁴ E. Triller, *Bibliografia konstytucji sejmowych XVII wieku w Polsce w świetle badań archiwalnych*, Wrocławskie Towarzystwo Naukowe, Śląskie prace bibliograficzne i bibliotekoznawcze, tom 7, Wrocław, 1963, p. 3 [1, 1]. The Museum

copy is bound together with the constitutions of 1607 and 1609 in an original early seventeenth-century binding. On 4 March 1615 it was bought by a nobleman, Stanisław Baranowski of Jerzykowo. Later it belonged to the house of the canons regular at Trzemeszno. Both places are in Wielkopolska.

⁵ Cytowska, op. cit.

⁶ W. Konopczyński, *Chronologia sejmów polskich*, 1493–1793. PAU. Archiwum Komisji Historycznej. seria 2, tom 4, no. 3, Kraków, 1948.

⁷ Triller, op. cit.; K. Budzyk, *Bibliografia konstytucji sejmowych XVII wieku w Polsce*. Biblioteka Narodowa. Instytut Badań Literackich. Książka o dawnej kulturze polskiej, no. 3, Wrocław, 1952.

⁸ Konopczyński, op. cit.

⁹ Z[bior] konstytucji i uchwał seymu pod zwiazkiem konfederacji w Warszawie agitującego od dnia 7 października w roku 1788 do dnia 16 grudnia roku 1790, etc. W Warszawie, 1791.

¹⁰ Cytowska, op. cit.; Triller, op. cit. Her bibliography is based on that of Budzyk, which it corrects and augments. Budzyk's shortcomings are due mainly to the disorganized state of the Polish libraries after the war when he was compiling his work.

¹¹ Cytowska, op. cit., p. 95, no. III; p. 96, no. III.

¹² Triller, op. cit., p. 24 [III, 9]; p. 35 [III, 37]; p. 45 [III, 64], p. 57 [III, 101, 102]; p. 73 [III, 150]; p. 82 [III, 182]; p. 90 [III, 207]; p. 92 [III, 210]; p. 97 [III, 228]; pp. 98–99 [III, 231]; p. 100 [III, 237].

¹³ Ibid., vol. D–Dz, pp. 426–30.

¹⁴ (i) *Journal hebdomadaire de la diète de Varsovie*, etc. à Varsovie, 1789–92. (ii) *Tagebuch des unterm [sic] Bande der Konföderation im Jahr 1788 angefangenen und ins gegenwärtige 1789 Jahr fortgesetzten merkwürdigen Polnischen Reichstages*, etc., Bd. 1, 3, 4, 6, Warschau und Leipzig, 1789. The original edition of the Constitution has been recently acquired.

THE QUINCENTENNIAL OF NETHERLANDISH BLOCKBOOKS

FIVE hundred years ago, in and around 1466 and within the Burgundian Low Countries, the blockbook reached its peak in quality and popularity.

Some years after the *Apocalypse* had come the *Biblia pauperum*; and now two handsome thin folios arrived from the xylographic printer: the *Canticum canticorum* and the *Ars moriendi*. Some have held the *Canticum* to be the loveliest of such woodcut volumes, presenting in graceful curves and pretty tableaux an allegorization of Solomon's *Song of Songs*: the wedding of the Virgin as the Church. Others have found a higher art in the *Ars moriendi*, showing how man at the time of death may overcome temptations and gain peace for his soul. In early impressions of the first editions of these two books the high quality is easy to see.

Since the eighteenth century scholars have sought to establish proper dates for these books. Most of the clues came out of the histories of woodcut and of costume; and thus the belief grew that the earliest extant blockbooks date from the 1420s. The fallacy here is that the style of line and dress could be imitated for long after. Incunabulists and bibliographers more and more have suspected the books to be later, on the intimations of several purchase and rubrication dates and the ambiguities of early allusions.

Recently has come material and specific evidence through new understanding of the paper which received the impress of the blocks. As true blockbooks are by nature lacking in typographical evidence, only special features of the paper, along with cracks and breaks in the blocks, are available as sources of bibliographical evidence. Paper has proved an unexpectedly competent source of information towards dating. For each edition of a blockbook contains a number of small impressions, each on its individual lot of paper. And many of these papers, made on the same pairs of moulds, have now been discovered in the archives of papermaking towns of northeast France: Bar-le-Duc, Troyes, Metz, Épinal, and also Basel. It was the great rivers and roads that brought down the burden of paper for use at such ateliers as those of Brussels and Louvain.

Thus it has become possible to place on exhibit in the King's Library, from October 1966, tokens of the new research on blockbook dates. Here are placed for particular celebration British Museum copies of first editions of the *Biblia pauperum* [1465], the *Canticum canticorum* [1466], and the *Ars moriendi* [1466]. These dates are those of early impressions: it is possible that further research will place the *BP* and the *CC* slightly earlier.

The Print Room happily possesses one of the earliest impressions of the *Biblia pauperum*: the Shield of Troyes impression. Unfortunately for bibliographical examination the individual leaves, shown in the exhibit, except for the Annunciation and the Nativity, were in the past detached from their conjuncts, pasted down twice, and later mounted. The watermarks we know mainly from crude tracings made by Samuel Leigh Sotheby a century ago. Yet these have made it possible to identify the copy at Chantilly as from the same Shield of Troyes impression. Both have this Shield as the running mark, with supplementary papers marked with the Keys *dos-à-dos* of the Cathedral of Troyes and the Lamb with twisted flag in a circle, a prime mark of Épinal in the Vosges, found frequently in quartos printed by Ulrich Zel at Cologne. The Royal Library, Brussels, the Louvre in Paris, the Zentralbibliothek, Zurich, and the Stiftsbibliothek, St Gallen, represent other impressions of the first edition. I understand that the copy formerly at Dresden has disappeared, and nothing is known of its paper. The British Museum is fortunate to possess three leaves from a Unicorn impression, bound in as the final leaves of a copy of *Biblia pauperum* VI. A Prancing Unicorn in the last leaf is a tantalizing reminder of another copy, the Scriverius-Rendorp copy, from which Sotheby made tracings before placing it under the hammer in 1825. Apparently this copy resides at the Academy of Fine Arts in Leningrad. The same twin Unicorns prance through copies of the *Canticum canticorum* and the *Ars moriendi* on exhibit, and presumably link the three blockbooks in place of printing and time of production.

The British Museum copy of the *Canticum canticorum* came indirectly to the Museum from the mentioned Scriverius and Rendorp collections. The fact that

this copy is marked with the same Unicorns in similar states suggests that Scri-verius obtained the two books from the same source. But there are several impressions earlier than the British Museum impression, for here a Dutch title has been added at the top of the first leaf. Judging from variations in the crack between component blocks, in the first and last openings, the tinted copy at the Bayerische Staatsbibliothek, Munich, is the earliest; yet its Anchor paper, like the Unicorn paper, suggests a date scarcely earlier than 1466, though possibly late 1465. The Unicorns were fashioned in the papermill on the Moselle at Metz. I found them in similar early states in Accounts of the City of Metz from the middle of 1465, fresh from their moulds. Thus, after making normal allowances for transport and book production, we see that the likely year of publication is 1466. The considerable run of the paper through three books suggests that the printer secured sufficient paper for printing the three without appreciable delay. Token evidence is provided in the exhibit in the form of β -radiographs and Contoura photocopy prints. See Pls. xxiv-xxv.

The story of the xylographic *Ars moriendi* is interesting. For long years the Weigel copy, bought by the Museum, was considered the earliest. But it is now evident that the copy (or half copy) at Lambeth is even a little earlier, for a certain frame intact in the Lambeth is broken in the British Museum copy. And as the Lambeth copy is one of the Unicorn impressions, the *Ars moriendi* probably reached publication a short time after the *Canticum*, though very likely still within 1466. The Museum is grateful to the Lambeth Palace Library for the loan of this precious *unicum*. The British Museum copy, as Weigel himself noted nearly a century ago, contains slender Anchor marks, which were in use in 1465 as the Brussels Paper Collection shows; it shows also Bulls' heads topped with crosses, a mark not as yet precisely dated. Both papers (apparently) come from the Vosges. The hunt for evidence goes on. See Pls. xxvi-xxvii.

What adds clarity and distinction to this showing of blockbooks is the use of β -radiographic prints as evidence of date. These pictures were produced in the British Museum Laboratory, from high-intensity Carbon 14 sources, furnished by J. Ferdinand Kayser of Datchet and later by the Laboratory itself. Their virtues are that they report correct size, as they are contact pictures, and only thicknesses and thinnesses, ignoring woodcuts and type with no ink-depth. The Virgin with her maids, the dying man with the devils that torment him—these do not show—and thus the watermarks are clear for comparison and proof. This is the first time that β -radiographs have been displayed in an exhibit, at least as material evidence. And the first time in a journal as evidence of date.

The exhibit deals with two further aspects of blockbooks: their manner of presentation and the artists who drew the cartoons. Both the *Biblia pauperum* and the *Speculum humanae salvationis* are mainly pictured lives of Christ. These themes were made clear to the medieval mind through a system of analogues,

prefigurations, or what we might call mnemonic devices, between the New Testament and the Old. As illustration, the treatment of the Last Supper has been chosen, with its prefigurations taken from the Old Testament: two in the *Biblia pauperum*, three in the *Speculum*, four in Dirck Bouts' triptych at the collegiate church of St. Pierre at Louvain, of which the Elsevier prints are shown. Also examples from the *Biblia pauperum* in which somehow Jonah thrown to the whale induces man to remember the entombment of Christ, and the whale throwing up Jonah causes him to think of the Resurrection! Yet even today some sermons are compounded from Old Testament analogues.

Lastly comes the question of the artists who designed the series of pictures for woodcutters to cut. For the *Ars moriendi* the consensus now is that the Master E. S. drew the designs as enlargements from his own small engravings. Between making the engravings and the woodcuts he had learned the art of perspective. This is shown in the exhibit by an original engraving, belonging to the Museum, which matches a plate shown from the blockbook, and by a letter from the Grotesque Alphabet, showing swine's snouts virtually identical with devil snouts in the *Ars moriendi*. That the Grotesque Alphabet is considered to date from 1464 fits neatly with the new evidence for the date of the blockbook.

This brings us to a hypothesis concerning the atelier that produced the drawings for the *Biblia pauperum* and the *Speculum*. It is too complex and subtle to present fully, but the point of departure is the observation that a certain great artist died just at the time when the evidence of the paper suggests that the cartoons for the *Speculum* were being completed, with a consequent falling off in quality among some of the final ones. The artist is Roger van der Weyden, official painter of Brussels, who died in June 1464. There is support for this theory in that Roger's righthand man, Vrancke van der Stockt, is known to have designed minor blockbooks for the Groenendael Monastery south of Brussels, and that Hans Memlinc was evidently a member of the studio at that time. In van der Weyden's manner or mannerisms there appear certain simple pillars, as in the delightful Nativity in Berlin-Dahlem, wherein a humble shed is decked out with two noble architectural pillars, as handsome as unexpected. There is a profusion of such pillars in the *Biblia pauperum* and the *Speculum*, but only a few attenuated pillars in the *Canticum canticorum*. Bended heads and lines of drapery need to be studied. And those examples of engraving and woodcut that have been attributed to the hand of the master or his students. The logic is intricate, but the surmise grows that the *Biblia pauperum* and the *Speculum* can be added to the corpus of art produced at the Roger van der Weyden atelier in Brussels. This is a more likely hypothesis than one involving Dirck Bouts of Louvain. Van der Weyden was interested in the picturization of the life of Christ from around 1440, when he created the Miraflores triptych showing three main scenes from it and eighteen more in small sculptured tableaux on the curves of the three

arches, all scenes including the Blessed Virgin; and Bouts later imitated this effective narrative device. All this has a bearing on our decision as to the place where the principal blockbooks were produced. And a tempting further hypothesis is that it was young Memlinc who, while still in the Brussels studio, drew the thirty-two pleasing but slightly effete pictures for the *Canticum canticorum*. The evidence in the paper used fits with this view. ALLAN STEVENSON

N.B. This short article is based on four preliminary lectures on *The Dates of the Netherlandish Blockbooks* delivered at the University of Amsterdam in December 1965 and supported by graphic evidence on slides.

THE THORNE CHRONICLE

AT a recent sale of manuscripts from the Phillipps Library the Department of Manuscripts acquired Phillipps MS. 8138, the longer of the two surviving manuscripts of the well-known chronicle of William Thorne, monk of St. Augustine's, Canterbury.¹ The manuscript (now numbered Additional MS. 53710) is a vellum quarto written in several hands in the early fifteenth century. A note on a flyleaf by the antiquary Sir Roger Twysden records that he bought it from Laurence Sadler² for 25s. on 15 October 1629 and had it newly bound for 3s. The manuscript and its binding of calf on boards are still in good condition. Twysden's library was sold by his grandson Sir William Twysden to Sir Thomas Saunders Sebright about the year 1715.³ Thorne's chronicle remained in the possession of the Sebright family until Sir John Sebright sold it in 1807,⁴ together with other books formerly belonging to Twysden. It was bought by Weber for 12s. and afterwards belonged to the collector Richard Heber. At the sale of his immense library in 1836 it was knocked down to Sir Thomas Phillipps for £85. 1s.⁵

Twysden published Thorne's chronicle in his *Historiae Anglicanae Scriptores Decem* (1652), using for his edition both his own manuscript, which ends with a privilege of Archbishop Arundel dated 16 August 1397, and the other surviving manuscript, Cambridge, Corpus Christi College MS. 189, ff. 46-190.⁶ The latter is the earlier manuscript and is assigned by James to the fourteenth century;⁷ it ends with the election of Abbot Peckham on 22 June 1375. Twysden's edition is still invaluable as it is the only printed Latin text, but it has some deficiencies. The list of about forty variant readings in the manuscripts given at the end of *Scriptores Decem* is not complete, and the account of Abbot Peckham's election which concludes the chronicle in C.C.C. MS. 189, and which is wanting in 53710, is omitted altogether from both text and variants. The chief difference between the manuscripts, however, is not in the text but in the chapter divisions. The chapters in 53710 are nearly twice as long as those in C.C.C. MS. 189, whose arrangement Twysden preferred for his edition. An English translation of the chronicle was published by A. H. Davis in 1934.⁸

Thorne began his narrative with the tale of Gregory's abortive mission to England in 578. He acknowledges two earlier St. Augustine's chronicles which supplied part of the narrative up to his own time: the History of the Translation of St. Augustine, by Goscelinus,⁹ a contemporary of St. Anselm, and the chronicle of Thomas Sprot, who lived into the third quarter of the thirteenth century.¹⁰ In the text of his chronicle Thorne acknowledges his debt to Sprot up to the year 1228¹¹ although, curiously, he states in his preface that Sprot's chronicle ended in 1272, and that his own work started at that point.¹² The discrepancy has not been convincingly explained, although it has been suggested that when Thorne came to compose his chronicle, after he had written the preface, he found Sprot an inadequate source for events after 1228.¹³

The precise extent of Thorne's indebtedness to Sprot must, however, remain uncertain, as there is some reason to suppose that Sprot's composition never got beyond 1221. The fourteenth-century text of Sprot in Cotton MS. Tiberius A ix, ff. 107 sqq., agrees with Thorne almost verbatim up to the end of the account of the exhumation of St. Augustine in 1221.¹⁴ The hand in the Cotton MS. changes at this point (f. 168b) and the subsequent text is much more compressed and episodic in its treatment of events. Sprot's chronicle may thus extend only to 1221 in the Cotton MS. and the subsequent text may be the work of a continuator. This suggestion gains plausibility from the fact that the other surviving texts of Sprot also end in 1221, though at different points. The condensed fourteenth-century text in Lambeth Palace MS. 419 ends with a letter of Honorius III to the abbot-elect Hugh III.¹⁵ The other two texts, both sixteenth-century transcripts, end at different points in 1221. Cotton MS. Vitellius E xiv, ff. 237-52b, which was made by the Elizabethan antiquary John Joscelin, ends with the departure of Abbot Hugh to France,¹⁶ and the text in Cotton MS. Vitellius D xi, ff. 39-69b, ends with the description of the relics found in St. Augustine's tomb.¹⁷

As an original source Thorne is valuable chiefly for his account of the history of his own great abbey in the fourteenth century. His is in no sense a political or national chronicle and national events get scant attention, but the multifarious activities of the abbey and especially its perpetual guerrilla warfare with the archbishops of Canterbury are related with a wealth of illustrative documents and crisp reportage. Thorne had a good eye for detail and could turn a choice phrase, as, for example, in his description of the gourmandizing which accompanied the meeting of the Dominican Provincial Chapter at Canterbury in 1294. On that occasion he notes that the friars marked the feast of the Assumption with three days of 'feasts of the jaws' (*feſta mandabilia*), which included an entertainment by the abbot of St. Augustine's, who 'stuffed them very jovially' (*jocundiſſime repleverunt*) at an expense of £10.¹⁸

Very little is known about Thorne himself apart from the scanty information

provided in the chronicle. One significant personal event that he omits from his narrative—whether from modesty or wounded pride is not apparent—is his unsuccessful candidature for the abbacy of St. Augustine's in 1375, when Michael Peckham was elected abbot.¹⁹ When Peckham was succeeded by William Welde in 1387 Thorne was sent to the Curia to obtain papal confirmation of the election.²⁰ He followed the papal court round Italy for two years, suffering endless frustration and delay in obtaining a decision, in spite of lavish expenditure on bribes and gifts. The pope committed the examination of Welde's cause to Cardinal Brancaccio, and Thorne's account of his dealings with that devious personage (whom he describes as 'a grasping and avaricious man most notably tainted with the stain of simony')²¹ is a splendid essay in restrained irony. Thorne's mission was not successful, as the pope refused to confirm Welde's election until he appeared at the Curia in person. This he duly did, and was confirmed on 21 November 1389. Thorne calculated that because of the delay in obtaining the confirmation (the abbey's temporalities being in the king's hands meanwhile) the abbey was £1,418. 18s. in debt to the king.²² This computation (of doubtful accuracy) and its accompanying narrative typify Thorne's concern for the material possessions and privileges of his house and his anxiety when they are threatened with injury. Throughout his chronicle these are the matters which concern him most and engage his best gifts.

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¹ Sotheby's sale catalogue, 30 Nov. 1965, lot 24.

² A London bookseller who died in 1644; see H. R. Plomer, *Dictionary of Booksellers and Printers . . . 1641-1667*, 1907, p. 160. Twysden also bought the present Stowe MS. 378, a thirteenth-century Decretum of Gratian, from Sadler on the same day as he bought the Thorne (see Stowe MS. 378, f. 1), and another of his books, Burney MS. 3, the Bible of Robert de Bello, also passed through Sadler's hands (see Burney MS. 3, f. iii).

³ *The Diary of Humfrey Wanley*, ed. C. E. Wright and Ruth C. Wright, 1966, pp. 3, 4.

⁴ Sotheby's sale catalogue, 11 Apr. 1807, lot 1195.

⁵ R. H. Evans's sale catalogue, 10 Feb. 1836, lot 498.

⁶ Extracts from this manuscript by the Elizabethan antiquary John Joscelin are in Cotton MS. Vitellius E xiv, ff. 215-31. The extracts are presumably from C.C.C. MS. 189, and not from Add. MS. 53710, because they include an index not found in the latter.

⁷ M. R. James, *A Descriptive Catalogue of the*

Manuscripts in the Library of Corpus Christi College, Cambridge, 1912, i, p. 449.

⁸ *William Thorne's Chronicle of St. Augustine's Abbey Canterbury*, transl. by A. H. Davis, Oxford, 1934.

⁹ *Scriptores Decem*, col. 1782; Davis, p. 43. For this and other works of Goscelin, see Migne, *Patr. Lat.*, clv, cols. 111-119.

¹⁰ On Sprot and his chronicle see J. C. Russell, *Dictionary of Writers of Thirteenth Century England*, 1936, p. 170. The chronicle edited by T. Hearne as *Thomae Sprotti Chronica*, Oxford, 1719, is not now attributed to Sprot.

¹¹ 'Hucusque Cronica sua partim perduxit T. Sprot; abhinc idem frater Willelmus sui temporis digessit historiam.' *Scriptores Decem*, col. 1881; Davis, p. 196.

¹² 'Intendens a fine dicti Thomae [Sprot], scilicet anno incarnationis Dominicae MCClxij . . . usque ad tempus meae resolutionis vita comite & sanitate subsequente gesta et eventus . . . stilo recenti delegare futuris.' *Scriptores Decem*, cols. 1757-8; Davis, p. 2.

¹³ J. C. Cox, *ibid.*, p. 170.

¹⁴ *Scriptores Decem*, col. 1878, l. 9; Davis,

p. 191. For differences between the texts of Thorne and Sprot see Davis, p. xxvi.

¹⁵ *Scriptores Decem*, col. 1876, l. 30; Davis, p. 188; M. R. James, *A Descriptive Catalogue of the Manuscripts in the Library of Lambeth Palace*, Cambridge, 1932, p. 579.

¹⁶ *Scriptores Decem*, col. 1876, l. 52; Davis, p. 188. A copy of this transcript is in Harley MS. 692, ff. 75-193b.

¹⁷ *Scriptores Decem*, col. 1877, l. 62; Davis, p. 190.

¹⁸ *Scriptores Decem*, col. 2197; Davis, p. 675.

¹⁹ An account of this election occurs in a St. Augustine's annals, Cambridge, Corpus Christi College MS. 301, f. 218; see Davis, pp. xxxiv-xxxv.

²⁰ *Scriptores Decem*, col. 2184; Davis, p. 654.

²¹ '... cupido & avaro ac Simoniaca labe ad plenum resperso...'; *Scriptores Decem*, col. 2184; Davis, p. 656.

²² *Scriptores Decem*, col. 2194; Davis, pp. 669-70.

TWO BOOKS OF HOURS OF FRANCIS I

FRANCIS I, King of France 1515-47, is remembered as a typical Renaissance prince, surrounded by a brilliant court and extending his patronage to a wide circle of artists and men of letters. Indeed, it was during his reign, and to a large extent through his personal initiative, that the arts in France felt the full impact of the Italian Renaissance. Two of his Books of Hours, now in the British Museum, are a reminder that at the same time France was one of the last strongholds of an essentially medieval art, the production of illuminated manuscripts. The earlier of these two Books of Hours, Add. MS. 18853, was purchased in 1852. The other, which is dated 1539-40, was deposited on indefinite loan by Col. C. C. C. Farran early in 1966 and has been numbered Loan MS. 58.¹

These two manuscripts have in common one feature of historical interest which has not previously been associated with Francis I. The kings of France, like the kings of England, claimed the power (which in their case was traced back to Clovis) to heal by their touch the disease of scrofula, popularly known as the 'king's evil'. At least as early as the coronation of Charles VIII in 1484 it became the custom for a newly crowned king to go from Rheims to Corbigny and attend a ceremony at the shrine of St. Marculph, himself a healer of the sick, where he was invested with this power.² Afterwards he could touch sufferers whenever and wherever he chose and a special series of intercessions in the name of St. Marculph was composed for use on such occasions. The actual date of composition is unknown and the prayers themselves have hitherto been recorded only in the Hours of Francis's successor, Henry II, where they are described as 'Les oraisons que ont acoustumé dire les Roys de France quant ilz veulent toucher les malades des escrouelles'.³ They are included in both the present manuscripts and it seems very likely that Francis was the king for whom they were originally written. He is certainly known to have exercised his healing power on a number of occasions during his reign. In Loan MS. 58 the prayers are accompanied by a

miniature of the king kneeling at the feet of St. Marculph. He is not in royal robes but is identified as '[FRANCISCVS] RE[X] FRANCORV[M] PRIMVS' by an inscription on the panel of fleurs-de-lis behind him. Framed in a window St. Marculph is seen a second time, laying his hand on a sick man, and at the foot of the page a ribbon bears the words 'MORBVS PERMANERE NON POTVIT VBI TALIS MEDICVS MANVM MISIT' (f. 89, Pl. xxviii). The corresponding miniature in Add. MS. 18853 is (as explained below) not contemporary with the text and shows a French king in royal robes and a crown, attended by soldiers and churchmen, laying hands upon the head of a kneeling figure. In the background a portrait of St. Marculph is hung above an altar (f. 98, Pl. xxix).

There can be no doubt that Add. MS. 18853 was originally intended for Francis I.⁴ The royal arms, a crowned fleur-de-lis, a crowned F, and the salamander which Francis adopted as a personal emblem appear as decorative motifs in the margins of the text pages throughout the manuscript, each of which is bounded by a golden *cordelière*. The name of St. Francis of Assisi, his patron saint, is written in gold in the Litany and appears, with those of other Franciscan saints, in the calendar. For some reason the manuscript was abandoned before the decoration had been finished and only initials as far as f. 88, elaborate borders on ff. 29, 39, 43, 47, 51, and 55 opposite spaces left for miniatures, and a single miniature depicting the Annunciation at f. 18 were inserted at the time of writing. Unfortunately the manuscript is not dated, but the style of the decoration suggests that it may have been made fairly early in the reign. There are three borders of naturalistic flowers, birds, and insects, almost Flemish in the delicacy with which they are executed, which can be paralleled in manuscripts produced during the 1520s. The *cordelière* appears frequently in royal manuscripts of the preceding reign as it was the emblem of Anne of Brittany who died in 1514. Its presence here could be due to the fact that her daughter, Claude of France, was the first wife of Francis I. She died in 1524. The crowned F is paralleled by crowned initials also in Anne's manuscripts; A and L for Anne and Louis occur at the beginning and end of the famous Hours illuminated for her by Bourdichon.⁵ Both the crowned F and the salamander were used by Geoffroy Tory in the woodcut borders which he designed and which were first used in his printed Hours of 1524. They are also employed side by side in the decoration of Francis's buildings, notably on the staircase at Blois (1519-24). One can only guess at the reason for the manuscript's unfinished state but it is possible that work was interrupted when Francis was captured at the battle of Pavia and sent as a prisoner into Spain in 1525.

The remainder of the illumination in this manuscript is of an entirely different character and quite clearly has nothing whatever to do with Francis I, although Dibdin, with characteristic inaccuracy, took the signs of his ownership at their face value and was extravagant in praise of such evidence of his discerning

patronage.⁶ Sir Frederic Madden, who examined the manuscript when it was offered to the Museum in 1852, reported to the Trustees that the miniatures were: '... (with the exception of one) supplied by a hand of the first quarter of the 18th century. The art in this volume has been over-rated by Dibdin, but the prices it has always produced are considerable.'⁷ In his private journal he declared: 'I should think it dear at £60.'⁸ In view of such a difference of opinion it is worth digressing from the subject of Francis I in order to establish a date for this work. Madden was, of course, aware that in the La Vallière sale catalogue of 1783 these miniatures had been described as of 'le siècle dernier'.⁹ He does not seem to have noticed that they were also ascribed to the seventeenth century in a work to which both he and Dibdin referred with contempt, the series of twenty-six coloured engravings chosen by the Abbé Jean Joseph de la Rive to illustrate his projected *Essai sur l'art de vérifier l'âge des miniatures*, which was announced in 1782 but of which the text never appeared.¹⁰ Most of the subjects were taken from manuscripts in the La Vallière collection and last amongst them is a miniature of St. Nicholas which appears at f. 5^b of Add. MS. 18853.

All the decoration missing from the manuscript was supplied in the seventeenth century: initials after f. 88, borders on ff. 60^b, 64^b, 83, 89, and 97^b, and eleven miniatures, including the king laying hands on the sick (f. 98, Pl. xxix), at the main divisions of the text. The miniature of St. Nicholas, his suffrage with a border and an elaborate floral tailpiece at ff. 5^b-6^b, and a title in a gold frame decorated with flowers, fruit, and cherubs' heads at f. 3^b were added at the beginning of the book. The colours are garish and the whole effect thoroughly baroque. The binding provides a *terminus ante quem* for this extraordinary work since it is a very fine example, red morocco, gold-tooled in a design of undecorated ribbon interlace and *pointillé* motifs, of the style associated with the name of Le Gascon and can be dated c. 1645. At this time the calligrapher Nicolas Jarry was active in France, his dated work extending from 1633 to 1663.¹¹ A number of his manuscripts were bound in the Le Gascon style, including his masterpiece, the *Guirlande de Julie*, which he wrote in 1641. The hand in which the St. Nicholas suffrage of Add. MS. 18853 is written is certainly very close indeed to his signed work, but since items available for comparison are on a much smaller scale it would be unwise to make too firm an attribution.¹² In technique and colouring the miniatures too are related to the tiny (and of necessity simpler) miniatures in his books, especially through the trick of applying pigment in a mass of tiny dots by which a striking effect of brightness and clarity is achieved. If Jarry himself was not involved in this work, it must have been done within his circle.

There are indications that the finished manuscript may have been intended for Louis XIV who came to the throne in 1643 as a child of four. The royal arms are included on the frame of the Visitation miniature (f. 28^b). The king's extreme

youth would explain why the king in the miniature attached to the St. Marculph intercessions (f. 98, Pl. xxix) is not recognizable but is merely an ideal figure of a young seventeenth-century monarch. The addition of St. Nicholas to the original scheme of the book must be significant, because his suffrage was already included at f. 93. He is shown with the three little boys whom he restored to life after they had been killed and salted down by a wicked innkeeper. In this guise he is especially the patron saint of children and this may well suggest a youthful owner. Jarry was certainly working for the court during the early years of Louis's reign for he produced a manuscript for the Queen in 1643¹³ and a *Livre de prières de Louis XIV* in 1646. Our book seems to have remained in the royal family and is said to have belonged to Louis XIV's nephew Philip of Orleans, the Regent of France, who died in 1723.¹⁴

The second of the two Hours of Francis I, Loan MS. 58, is less obviously a royal book, apart from the miniature of the king with St. Marculph.¹⁵ The royal arms occur only in the margin of the Annunciation miniature (f. 21, Pl. xxx) and spaces which they should have filled on ff. 42 and 83 are left blank. One of the eighteen miniatures is unusual in that two scenes, each frequently used by itself to introduce the Penitential Psalms, appear in a single frame (f. 67). The story of David and Bathsheba is depicted in the middle distance, the king leaning from a window above a courtyard to gaze at the lady bathing in her fountain in the garden beyond. In the foreground, separated from the courtyard by a low wall, is David penitent with his harp and sceptre laid in front of him, kneeling before the angel of the Lord. He is wearing a crown and a robe powdered with fleurs-de-lis and is perhaps intended to suggest Francis. It is not unusual to find royal owners in this guise. Francis himself is shown as David in his Hours now in the Bibliothèque Nationale¹⁶ and in a Psalter exactly contemporary with Loan 58, written for Henry VIII by a French scribe, Jean Mallard, the English king appears twice in the same character.¹⁷ There is also a delightful story, recently retold,¹⁸ of Francis emulating David in real life. On visiting the castle of the Count of Orsonvilliers after his return from Spain, he is said to have noticed a painting of David and Bathsheba on the wall and asked to be told the story. Inspired by what he heard, he dispatched his host on a mission into Franche Comté and remained to make advances to his beautiful hostess.

Each of the eighteen pages with a miniature is surrounded by an elaborate border. Ten of these, including the two illustrated (Pls. xxviii and xxx), are semi-architectural with the opening words of the text on a cartouche. Of the remainder, seven are decorated with naturalistic flowers and insects in the familiar tradition of the followers of Bourdichon and the eighth, which accompanies the miniature of St. John on Patmos (f. 5), with exuberant Italianate motifs. The date of this manuscript is fortunately in no doubt since 1539 is inscribed on ff. 13, 21, 36, and 47 and 1540 on f. 51, but it is less easy to be certain where it was

illuminated. It is closest to Add. MS. 21235, an Hours of the use of Besançon illuminated for Nicolas Perrenot de Granvelle, Chancellor of the Emperor Charles V, in 1531-2.¹⁹ Two of the five miniatures in this manuscript, the Annunciation (f. 23^b, Pl. xxxi) and the Raising of Lazarus, are quite clearly derived from the same models as the corresponding miniatures in Loan MS. 58 and the style in which they are painted is very close. Also very similar in style are two apparently identical copies of *La Coche* by Francis I's sister Marguerite, Queen of Navarre, and an entry in her accounts suggests that these were illuminated in Paris in 1540, the same year as Loan MS. 58.²⁰ In all these manuscripts a close relationship to contemporary woodcuts is apparent in the somewhat turbulent compositions, which lack any real sense of depth or distance, and in the use of fine lines and cross-hatching to produce highlights and shadows. Paris was famous during the first half of the sixteenth century for the Books of Hours produced by her printers and there are close stylistic and iconographic similarities between the miniatures in Loan MS. 58 and the woodcuts used by Germain Hardouin late in the 1530s. Paris is the most likely centre for the workshop which illuminated these manuscripts and it would be interesting to know a great deal more about the relationship between the illuminators and the printers working in the city.

At the beginning of the sixteenth century much of the French middle-class book trade had been transferred to the printers and manuscripts were a luxury to be indulged in by the nobility. Marks of ownership by historical personalities are therefore frequent as in the case of these manuscripts belonging to the king of France himself. Partly because of their association value and partly because Renaissance works of art enjoyed an especial vogue at the time, such manuscripts were particularly sought after by collectors during the eighteenth and early nineteenth centuries and have thus acquired considerable bibliographical interest. All three of the Hours illustrated in this note have associations with well-known libraries. The Granvelle Hours (Add. MS. 21235) belonged to William Beckford and was included in the Fonthill sale of 1823.²¹ Loan MS. 58 was the property of the antiquary John Ives (1751-76), Suffolk Herald Extraordinary, and was subsequently purchased at the sale of his library²² by Topham Beauclerk (1739-80), friend of Dr. Johnson, whose library at 99 Great Russell Street was said by Horace Walpole to have 'put the Museum's nose quite out of joint'.²³ Early in the nineteenth century it was acquired by the great-great-grandfather of the present owner and was taken two generations later to Australia where it remained until 1965. Add. MS. 18853 stayed in France until the end of the eighteenth century in the Gaignat, La Vallière, and Paris d'Illens collections successively. Then, after passing through the saleroom and into the hands of two dealers in succession, it was bought by Sir Mark Masterman Sykes, one of the founder members of the Roxburghe Club, who allowed Dibdin to describe it for

his *Bibliographical Decameron*. At the Sykes sale in 1824 Sir John Tobin of Liverpool paid £163. 16s. for it and it was from his son that Boone the bookseller bought it, with seven other illuminated manuscripts including the Bedford Hours, shortly before he offered the whole group to the Museum in 1852.²⁴

The British Museum, in common with many other libraries both public and private, has an extensive collection of manuscripts written and illuminated during the period of the High Renaissance in France, most of which have never been thoroughly examined or classified. Many of these bear witness to an excellence of painting in miniature in France at a time when French painting in general was overshadowed by the other arts. Although they have more in common with contemporary printed books and with the art of court ceremonial in the sixteenth century than with the manuscripts of earlier centuries, they provide an interesting epilogue to the story of the illuminated manuscript in France.

JANET BACKHOUSE

¹ I am very grateful to Col. Farran for information about the history of his manuscript. A complete set of photographs of its eighteen miniatures has been incorporated in the permanent collection as Facsimile 654.

² Marc Bloch, *Les Rois thaumaturges* (Publications de la Faculté des Lettres de l'Université de Strasbourg, Fasc. 19), 1924, p. 281 f.

³ Paris, Bibliothèque Nationale, MS. lat. 1429, f. 106^b; see V. Leroquais, *Les Livres d'Heures de la Bibliothèque Nationale*, i, 1927, pp. 276-9, and Bloch, op. cit., pp. 286-7, 315-17, 453.

⁴ Add. MS. 18853 is described briefly in the *Catalogue of Additions 1848-1853*, pp. 160-1. It consists of 103 leaves of vellum numbered 3-102 (1 blank leaf between ff. 6 and 7 and two at the end are left unnumbered) and measures 225 by 155 mm. The twelve miniatures occurring at the main divisions of the text depict scenes from the Infancy of Christ, the Assumption of the Virgin, David penitent, the Raising of Lazarus, the Holy Trinity, and the king touching for 'king's evil' (f. 98, Pl. xxix). The Hours of the Virgin are for the use of Rome.

⁵ Paris, Bibliothèque Nationale, MS. lat. 9474, ff. 1 and 238, reproduced in H. Omont, *Heures d'Anne de Bretagne*, 1906, pls. 1, 63.

⁶ T. F. Dibdin, *Bibliographical Decameron*, i, 1817, pp. clxxvii-clxxix.

⁷ *Drafts of Reports to the Trustees*, xii, 29 Jan. 1852, in the archives of the Department of Manuscripts.

⁸ 12 Jan. 1852; Oxford, Bodleian Library, MS. Eng. Hist. C. 165, p. 19.

⁹ He quoted the entry in his journal, loc. cit. A similar date is given in *Bibliotheca Parisiana*, Edwards's sale catalogue of the Paris d'Illens library, 26 Mar. 1791, where this manuscript was lot 13.

¹⁰ See Madden's introduction to H. Shaw, *Illuminated Ornaments selected from Manuscripts and early Printed Books*, 1833, p. 1, and Dibdin, op. cit., pp. xxii-xxv. The Museum has two sets of the Abbé Rive's engravings, one in the Royal Library (press mark 62. i. 19) and the other Add. MS. 15501. The latter includes a brief manuscript description, in French, of each plate and must have been written between 1783 and 1791 since Add. MS. 18853 is described as in the collection of M. Paris. It is possible that this is in the hand of the Abbé Rive but no specimen of his writing is available for comparison. He did provide manuscript descriptions for at least one copy of the engravings, see *Bibliotheca Parisiana*, lot 145.

¹¹ See the entry in J. W. Bradley, *A Dictionary of Miniaturists*, ii, 1888, pp. 143-8.

¹² The Museum has three manuscripts by Jarry: Add. MSS. 11359, 27928, and 39642, the largest of which measures only 125 by 70 mm.

¹³ S. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, ii, 1937, p. 1663, no. 6.

¹⁴ The history of the manuscript is given in notes inserted in it by Paris (f. 103) and by the Revd. John Tobin (ff. 1, 2).

¹⁵ The manuscript consists of ninety-three folios and measures 200 by 135 mm. It contains extracts from the four gospels, the harmony of the Passion, the Hours of the Virgin, use of Rome,

with which the Hours of the Cross and the Hours of the Holy Spirit are interspersed, the Penitential Psalms and Litany, the Office of the Dead, and the St. Marculph intercessions. The miniatures are of the four Evangelists, the Betrayal, Infancy scenes and the Coronation of the Virgin, the Crucifixion, Pentecost, scenes from the story of David, the Raising of Lazarus, and the King before St. Marculph.

¹⁶ MS. nouv. acq. lat. 82, f. 152, reproduced in Leroquais, op. cit., pl. cxxiii a.

¹⁷ Royal MS. 2 A. XVI, ff. 63^b and 79, the former reproduced in G. F. Warner and J. P. Gilson, *Catalogue of Western Manuscripts in the Old Royal and King's Collections*, 1921, pl. 17.

¹⁸ E. Kunoth-Leifels, *Über die Darstellung der Bathseba im Bade* (Studien zur Geschichte des Bildthemas 4. bis 17. Jahrhundert), Essen, 1962, pp. 34-35.

¹⁹ Descriptions in the *Catalogue of Additions 1854-1860* and in L. Delisle, *Notes sur quelques manuscrits du Musée Britannique*, 1878, pp. 56-58. The unusually clear and regular hand seems to be influenced by printing. Another Hours of the same use dated 1535, Add. MS. 35218, is written in a similar type of hand by a scribe of Barcelona, but is illuminated in a totally different style. These two Besançon Hours have metal ornaments of identical design on their bindings.

²⁰ Oxford, Bodleian Library, Douce MS. 91, see O. Pächt and J. J. G. Alexander, *Illuminated Manuscripts in the Bodleian Library*, 1966, no. 850, pl. lxii; and Chantilly, Musée Condé, MS. 1878, see *Chantilly: le Cabinet des Livres*, ii, 1900, pp. 142-4; and J. Meurgey, *Les principaux manuscrits à peintures du Musée Condé à Chantilly*, 1930, pp. 199-200, pl. cxxxiii.

²¹ Noted on the flyleaf (f. 1^b) and on f. 2 by Thos. Adderley of London. Fonthill sale catalogue, 9-20 Sept. 1823, ? lot 607.

²² Ivesale catalogue, Baker and Leigh, 3-6 Mar. 1777, lot 650. The king portrayed was incorrectly identified as Henry IV of France because a title from an earlier binding laid down inside the front cover describes the manuscript as belonging to 'Henry de Albret Roy de Navarre'. This may equally well refer to the brother-in-law of Francis I, husband of Marguerite, who was Henry IV's grandfather.

²³ An autograph note by Topham Beauclerk on the flyleaf of Loan 58 records that he paid £10. 15s. for it. It appears in the sale of his library, *Bibliotheca Beauclerkiana*, Paterson, 9 Apr.-6 June 1781, lot 3296.

²⁴ Information recorded in the manuscript, see note 13 above, and in Sir Frederic Madden's report to the Trustees, note 7 above.

THE DRAGON KING OF THE SEA

BY good fortune a complete work of the Buddhist Canon has survived among the Tangut fragments gathered by Sir Aurel Stein at Kharakhoto after the successful expedition of the Russian Geographical Society at the beginning of this century.¹ Rather understandably, it is a short work, in fact probably the shortest in the Chinese canon. It is one of three works called *Sāgara nāgarāja paripṛcchā*, (the Question asked by the Dragon King of the Sea), which exist in Chinese and Tibetan translation, presumably of Sanskrit originals which are now lost. It is very probable that this twelfth-century manuscript in the Tangut language is the earliest record that we possess of this text, although it is enshrined in the present Chinese canon without any variant readings being recorded. The standard text is to be found in volume 15 of Taishō shinshū Daizōkyō (1925), on p. 157, work no. 599. The Tibetan version, which is close, but not literally the same, is no. 822 in the Peking Kanjur, now available in many libraries in the form of a photoprint of the K'ang-hsi blockprint kept in Otani University

Library. The same text is in the manuscript Kanjur in the British Museum (Or. 6724), in vol. 42 (mdo 15), beginning at folio 266b1.²

The manuscript is on thin, whitish paper, 22 cm. high and 25 cm. wide, which is the size of some of the smaller rolls, or parts of rolls, in the British Museum's collection. This manuscript may have been part of a roll, as there is a margin of 7.5 cm. at the right-hand edge before the title. The manuscript number in the Department of Oriental Printed Books and Manuscripts is Or. 12380/3621. It is at present unmounted so as to conserve the original quality of the material, in view of the importance of Tangut paper as a reference datum for studies of Far Eastern paper. The brush used must have been very stiff, or possibly a flexible reed pen may have been the writing instrument. Every stroke is clear, and this makes the document a useful guide to the native hand. Many of the longer and no doubt more interesting texts are unknown simply because they are written in a very cursive hand. Identification in this instance was no problem, as the title is plain, and corresponds to the Sanskrit *Sāgara nāgarāja paripṛcchā* as translated by Yijing, a Buddhist monk of the Tang dynasty, who travelled extensively and translated many works from Sanskrit. The other works of the same name have nothing in common, and are both much longer. The only textual difference between the Tangut translation and the standard text is in the spacing of a short verse, which the modern edition prints as an integral part of the text. This system of spacing out the verse part is usually done with care in the Taishō edition, as it no doubt reflects a similar spacing in Sanskrit originals. Attention thus being drawn to the verse, a search in the reference works soon brought to light a number of passages where the same refrain occurs, properly spaced even when it is quoted in part, as in the *Mahāparinirvāṇa-sūtra*, Taishō, vol. 12, pp. 450 and 451, and again in another version of the same sūtra, vol. 12, pp. 692 and 693. The Dabai-jing (*Mahākaruṇā-puṇḍarika*) has it in full near the beginning of ch. 2 [Taishō, vol. 12, p. 951c], this time in a five-syllable gāthā form as against the four-syllable form of the text being discussed. In the search for a Sanskrit original we are led to Āsanga's *Mahāyāna-sūtrālamkāra* (Chinese text: *Dacheng zhuangyan jing lun*, in Taishō, vol. 31, p. 646a), where the four lines are listed as the four dharmodāna or summations of the law, in fact an epitome of the whole of Buddhist doctrine in sixteen syllables. The *Sūtrālamkāra* is a commentary by Āsanga, which has a Nepalese Sanskrit equivalent, published 1907, and a French translation by Sylvain Lévi, published 1911.

(Sanskrit)	Sarva samskāra anityā	Sarva samskāra duḥkhāḥ
	Sarva dharmā anātmān	śāntam nirvāṇamiti. ³

(Lévi) Tous les opérants sont impermanents.
Tous les opérants sont douleur
Tous les idéaux sont impersonnels
En paix, le Nirvana.⁴

Āsanga says that these four summations were preached to the Bodhisattvas, and the setting in the Tangut text is an answer by Buddha to the Serpent King of the Ocean. This interlocutor plays no other part here than to put the question, and there seems no reason why he should be chosen, especially as there are two other quite different texts where he is also the *pro forma* interlocutor. He occurs four times in a very popular work, the *Suvarṇa-prabhāsa*, and in the Peacock Sūtra (*Mahāmāyūri*), where there are both the Wide-ocean Dragon King and the Great-Ocean Dragon King, evidently translated from the two common Sanskrit words for ocean, *saṃudra* and *sāgara*. The Tibetan and Chinese translators had some difficulty in finding consistent technical equivalents for these terms.⁵ We can judge his status from his position in the long list of Dragon Kings in the Peacock Sūtra. After Buddhaghavan, Brahma, Indra, and Yama come Samudra and his son, then Sāgara and his son. The next is Makara, a sea-monster who came to represent the equivalent of our sign Aquarius in the Tangut zodiac.⁶ This must indicate a high prestige for the Ocean King, and seems to point to the Indian Ocean in particular, considering that a number of geographical names, including Ceylon, come at the end of the enumeration of Dragon Kings.⁷ However, in the Naga cult formerly practised by the Na-khi of west China, Lake Manasarowar, in Tibet, is the sacred body of water associated with Dragon Kings.⁸ The Mongol equivalent of Sāgara, Dalai, is well known to Europeans as a title of the religious head of Tibet. The frequent use of a word for 'ocean' among peoples who had never seen the sea led to the term being adapted to mean 'vast' or 'universal'.

Whatever the role of Sāgara, it seems evident that the core of the sutra is the Sanskrit verse. We meet it again in the Pali Canon, in the *Dhammapada*, verses 277-9:

Sabbe saṅkhārā aniccā . . .
 Sabbe saṅkhārā dukkhā . . .
 Sabbe dhammā anattā . . .⁹

translated by S. Radhakrishnan as:

All created things are impermanent (transitory) . . .
 All created things are sorrowful . . .
 All the elements of being are non-self.¹⁰

According to Mrs. Rhys Davids, it is the Buddhist's commonplace at a death,¹¹ and in the Korean dictionaries the first phrase is listed along with ordinary words as part of the language.¹² In Japanese, too, it is common enough to occur as a word in a sentence.¹³

One would not expect a Japanese translation in the vernacular, but in fact, a different line of inquiry led to the same verse being found in the principal Japanese reference works as the origin of the Japanese *iroha* syllabary. This is

a sequence of syllables representing all the possible consonant-vowel sounds of the language, arranged so that there is no duplication, and also making a short poem of four lines. Traditionally, these were read and memorized much as we memorize the ABC. The sense is more or less as follows:

The colours are bright, but [the flowers will fade] and fall.
No one is constant in this world of ours.
Today I cross the hills of toil and grief, [unserer vergänglichen Welt].
I dreamed a light dream, but it did not move me.¹⁴

The ascription of this poem to a source in the *Mahāparinirvāṇa-sūtra*, which turns out to be the verse of our text, puts the Japanese version clearly before the Tangut, as the *iroha* syllabary is said to be of the late ninth century, that is, towards the end of the Tang dynasty, and not long after the Chinese translation of the sutra was made.

There seems to be no reason why the Nirvāṇa sutra should be chosen, as against many other places in the Canon where it occurs. If it seems that the two versions are not particularly close, some slight acquaintance with Asian semantics will prepare the reader to accept 'colour' in several meanings, one of which is the Sanskrit technical term *rūpa*, meaning 'outward form', as opposed to 'inward reality'. The words 'toil and grief' are intended to catch the play between *ui* as the Buddhist technical term *yōuwei*, and a Japanese verb-base meaning 'to grieve'. The shallow dream represents the world in which we live without appreciating any of the truths of Buddhism. One could scarcely hope to find a Buddhist connexion for the idea of a Japanese syllabary, which is so closely linked to the language and life of the Japanese people, but it is interesting to speculate on the possible influence of the so-called Arapacana alphabet, which is said to have originated in north-west India or Khotan, and has been used as a set of non-recurring syllables which are themselves parts of full Sanskritized words that convey the key ideas for a summary of Buddhist doctrine. It occurs in the *prajñā-pāramitā* texts,¹⁵ and also, as the basis of a phonetic table, in the daily service-book for Zen Buddhists, *Chanmen risong*.¹⁶ Of course, the Arapacana syllabary is not the description of a language, and contains complex consonants which betray its origin, but it has existed in Buddhist usage as a sort of charm, often written in Sanskrit letters in the form of a circle, for 2,000 years.

In the light of our present knowledge of Tangut Buddhism, founded on few texts, almost all preserved in Leningrad, this text confirms the Chinese, and possibly Zen (Ch'an) sectarian influence in the Tangut state, as opposed to the Tibetan, Tantric, or even Bonpo traditions which must have been strong among the people. Our text is not recorded in the Leningrad catalogue,¹⁷ and thus may well be unique.¹⁸

E. D. GRINSTEAD

¹ Nishida, Tatsuo, *A Study of the Hsi-hsia Language*, Kyoto, 1964-6, vol. 2; E. I. Kuichanov, *Zouchat lish' pi's' mena*, Moskva, 1965; and E. D. Grinstead, 'Tangut fragments in the British Museum', *B.M.Q.*, vol. xxiv, no. 3-4, p. 82-87.

² A typescript list of contents of the manuscript Kanjur, together with a conversion table from the Peking photoprint, has been made by the present writer.

³ Āsanga, *Mahāyāna-sūtrālamkāra*, Bibliothèque de l'École des Hautes Études, sciences historiques et philologiques, cent cinquante-neuvième fascicule (tome i), p. 149.

⁴ *Cent quatre-vingt dixième fascicule* (tome ii), p. 248.

⁵ Wang Jingru, *Shishiah Studies*, Peiping, 1932, pt. 1, p. 191, giving Tangut, Tibetan, and Chinese texts.

⁶ *Timely Pearl in the Palm* [Zhangzhong zhu], trans. Nishida in *A Study of the Hsi-hsia Language*, vol. 1 (1964), p. 193. The connexion of this text with the Zodiac was pointed out to the writer by Prof. S. V. Kolokolov.

⁷ Sāgara also occurs in *Lankāvatāra*, ch. 1, where Buddha spends a week in the undersea palace.

⁸ J. F. Rock, *The Na-khi Naga cult and related ceremonies*, vol. 1, pl. xii, illustrating the kings with serpent tails.

⁹ Pali Text Society edition, 1914.

¹⁰ *The Dhammapada*, London, 1950, and subsequent editions, p. 146.

¹¹ *The Milinda Questions*, p. 78.

¹² *Tae Han-Han sajōn*, 1964, under *Kye haeng mul chang*.

¹³ First line of *Heike monogatari* [Tales of Heike]. Reference due to S. Miyamoto.

¹⁴ K. Florenz, *Geschichte der japanischen Literatur*, p. 59 [amended with help from colleagues].

¹⁵ E. Conze, *Selected Sayings from the Perfection of Wisdom*, 1955, p. 120.

¹⁶ *Ch'an-men jih-sung chu-ching*, 1873, ff. 53b-55.

¹⁷ *Tangutskie rukopisi i ksilografui* [catalogue of Institut Narodov Azii ANSSSR], 1963, Buddhist titles from no. 61 to no. 405.

¹⁸ An unidentified Ch'an Buddhist work in the Leningrad Tangut collection has a chapter on the Three religions, Buddhism, Taoism, and Confucianism. Here the phrase in question is accredited to 'the sutra', which is very vague, but the Nirvana sutra is given as an added source. The parallels with Laozi (Lao Tzu) and Junzi (Chün-tzu) have not been located in the Chinese texts. Leningrad Catalogue, no. 2610, being chüan 3, at folio 42b.

TWO ARABIC MANUSCRIPTS

THE Department of Oriental Printed Books and Manuscripts has acquired an early eleventh-century Qur'ān (Or. 13002) copied in 402/1011 by Sa'd ibn Muḥammad ibn As'ad al-Karḥī, in fine archaic Naskhi characterized by the thickness of the horizontal strokes. There are gold-ruled margins and surah headings written in gold bent Kufic outlined with white in a blue gold-framed panel or in white Thuluth in a gold panel. The marginal roundels and palmettes are often reduced to mere segments so as to leave room for the copious red marginal notes on the different Qur'ān readings. These notes are occasionally also written on the body of the page, before the text of the sūrah in question, and in such cases they are partly in black and partly in red. Every feature of the manuscript, the text, the notes, and the illuminations, is clearly the work of one scribe.

A first glance at the colophon makes one suspect that the date is a forgery. The crucial word indicating the century, *arba'u mi'ah*, has clearly been gone over in ink at some much later date. But so, throughout the whole manuscript, have

many other phrases, words, and odd letters, presumably because they were faded. Moreover, a closer look shows that the first two letters of the word, the *alif* and the *ra*, have not been gone over and are just as the scribe had written them, and those are, precisely, the 'key letters' which would enable us to read 'four' even if the rest were missing.

In his monumental work on *The Unique Ibn al-Bawwāb Manuscript* the late David Rice wrote of a Qur'ān in the Türk ve İslam Eserleri Müzesi dated 401/1010: 'It belongs to a small group of early eleventh-century Qur'āns of which only two others are known: MS. Add. 7214 in the British Museum and MS. K. 16 (1) in the Chester Beatty Library', this last being the Ibn al-Bawwāb Qur'ān itself. To this small group must now be added the British Museum's new acquisition, Or. 13002, which is the oldest dated Qur'ān in the collection. The above mentioned Add. 7214, which is also in archaic Naskhi script, was copied twenty-five years later in 427/1036.

Another valuable manuscript recently acquired is a calligraphic copy of Abū Ḥāmid al-Ġazālī's *Iḥyā' 'Ulūm ad-Dīn* (Or. 13003) in seven volumes, of which 1-5 are in fine archaic Naskhi, with richly illuminated frontispieces in the Mam-lūk style and, in vols. 2-4, full-page 'unwans for each book and chapter headings in gold Thuluth. Vols. 4 and 5 are dated 846/1442, and this is presumably the approximate date of vols 1-3 which are in the same hand. The text has been completed with two volumes copied in Naskhi in 1295/1878 and collated with the autograph the following year.

MARTIN LINGS

A ROMAN WRITING TABLET FROM LONDON

IN 1953 the late Professor Sir Ian Richmond published a fragmentary Roman wooden writing tablet from Lothbury in the city of London which he subsequently presented to the Museum. The main purpose of this note is to publish a new translation of the last part of the text on the tablet which has recently been suggested by Professor A. W. Van Buren; but the opportunity has also been taken to list all the Greek and Roman wooden writing tablets in the Museum.¹

Richmond reported that according to the auctioneer's catalogue the tablet and its fellows came from the Walbrook and that they all retained traces of the mud in which they were enveloped. Merrifield has since shown that the major occupation of the Walbrook area came to an end not long after A.D. 155 and that the deposits in the bed of the stream belong to this period. It is therefore probable that the tablet belongs to the main period of occupation and is to be dated firmly between the middle of the first century A.D. and c. A.D. 160. This confirms the dating proposed by Richmond who, without intending to confine the tablet

rigorously to the first century, compared the handwriting with the Neronian cursive script of Sextus Pompeius Axiochus at Pompeii, dated to A.D. 57, and with the Domitianic tablet from Lothbury of A.D. 84-96.²

The fragment belonged to a tablet $5\frac{3}{4}$ in. high and now $1\frac{11}{16}$ in. wide. The writing surface is $5\frac{1}{4}$ in. long, and $1\frac{1}{2}$ in. of height is now preserved. The outside exhibits the word *Londinio*; there are also seen the tops of letters in a second line, perhaps *L. Vital. ad. . .* The inside exhibits six lines of lettering once written upon the wax coating with a firmly held stilus which has cut through it so as to incise the wood.

Richmond read and translated the text as follows:

*Rufus callisuni salutem epillico et omni
bus contubernalibus certiores vos esse
credo me recte valere si vos indi-
cem fecistis rogo mittite omnia
diligenter cura agas ut illam puel-
lam ad nummum redigas . . .*

Rufus, son of Callisunus, greeting to Epillicus and all his fellows. I believe you know I am very well. If you have made the list, please send. Do thou look after everything carefully. See that thou turnest that slave-girl into cash. . . .

Richmond commented,

The letter is a series of instructions, as from a master to a responsible servant and his fellow-slaves (*contubernales*). The named servant, Epillicus, has a Celtic name, a by-form of the well-known Celtic name Epillus. The master is not a Roman citizen, but a *peregrinus*; and his father, Callisunus, was a Celt. After the preliminary exchange of civilities, not say to banalities, the instructions given suggest the realization of an estate. There is a request for an inventory upon which all are engaged. Epillicus, addressed in the singular, is to attend to the matter carefully and is to see that a slave-girl is turned into cash. At that point the text breaks off; but it is a letter which is certainly more personal and perhaps more provocative of natural curiosity than any which London has previously furnished. An interesting picture is afforded of Celtic society conducting its daily business in Latin.

On this the following comment has kindly been communicated by Professor A. W. Van Buren:

For ourselves a problem is raised by the interpretation of the writer's instructions to his agents as referring to the sale of a slave-girl; no doubt that the Latin carries this meaning. The solution appears to lie in the familiar line of Horace, *Sat. i. i. 43: Quod si comminuas, vilem redigatur ad assem*; to which may be added *Ep. ii. ii. 26-28: Luculli miles collecta viatica . . . ad assem perdiderat*, with *Sat. i. vi. 13-14: . . . unius assis / non unquam pretio pluris licuisse . . .*, and *Sat. ii. ii. 98-99 . . . cum deerit egenti / as, laquei pretium*. We believe that the intention of the writer was to instruct his London agents to extract down to the uttermost farthing from

a wretched girl debtor, by some process which the present learned practitioners in the City would presumably recognise as distraint, foreclosure, confiscation or the like.

GREEK AND ROMAN WOODEN WRITING TABLETS IN THE BRITISH MUSEUM

I. *Waxed wooden tablets, including those which have lost their wax*

A. *From Britain*

1. From the Old Royal Exchange, City of London. Department of British and Medieval Antiquities, No. 56, 7-1, 1255. $5\frac{5}{8}$ in. by $3\frac{1}{4}$ in.

Rectangular oblong tablet with one long margin missing. An oblong panel has been cut in each face for the wax, and a further panel, 1 in. wide, has been cut across the centre of one face to receive the seal-impressions of the witnesses to the document. In this central hollow remains some black material which may have been wax. In the extant long margin are two holes, approximately $\frac{3}{16}$ in. in diameter, each $1\frac{1}{4}$ in. from the end, by means of which the tablet was attached to its fellows. In the middle of the same side is a small nick for the binding-string.

First-Second century A.D.

Catalogue of the Museum of London Antiquities collected by and the property of Charles Roach Smith. (Printed for subscribers only. 1854) p. 77, no. 343; R. A. Smith, *A Guide to the Antiquities of Roman Britain in the Department of British and Medieval Antiquities* (British Museum, 1922), p. 37 and fig. 30, p. 38.

2. From the Walbrook, Lothbury, City of London. Department of British and Medieval Antiquities. No. 1953, 10-2, 1. $5\frac{3}{4}$ in. by $1\frac{1}{16}$ in.

Fragmentary tablet of fir-wood. No wax remains; but there are traces in the wood of the text traced in the wax with a sharp stylus. The inscription is a letter from Rufus to Epillicus. On the outside the tablet is addressed to London. For a full description see above.

First-second century A.D.

I. A. Richmond, 'Three Roman Writing-Tablets from London' in *Antiquaries Journal*, xxxiii (1953), pp. 206-8; J. W. Brailsford, *Guide to the Antiquities of Roman Britain* (British Museum, 1964), p. 48; J. W. Brailsford, 'Roman Writing-Tablets from the Walbrook' in *B.M.Q.* xix (1954), pp. 39-40; R. Merrifield, *The Roman City of London* (London, 1965), p. 182 and pl. 104; *J.R.S.* xlv, p. 108.

3. From the Walbrook, City of London. Department of British and Medieval Antiquities. No. 1953, 10-2, 2. $5\frac{13}{32}$ in. by $4\frac{5}{16}$ in.

Fragmentary tablet of medium grain fir-wood. In the middle of one long side there is a nick, $\frac{1}{8}$ in. deep, for a binding string; and on the same side are two

round holes, each $\frac{1}{16}$ in. in diameter, which lie $1\frac{1}{4}$ in. from each end and are $2\frac{3}{8}$ in. apart; they were evidently intended to take the loops attaching a second tablet, now lost, of corresponding size. The writing surface has a few faint scratches upon it here and there, showing that its wax coating, now wholly removed, had once been inscribed but with too light a touch for the stylus to have impressed its strokes upon the wood below. The outer surface is uninscribed.

First-second century A.D.

I. A. Richmond, op. cit.; J. W. Brailsford, *B.M.Q.* xix, pp. 39-40.

4. From the Walbrook, City of London. Department of British and Medieval Antiquities. No. 1953, 10-2, 3. 5 in. by $2\frac{1}{4}$ in.

Fragmentary tablet of fir-wood, with an inscription on the outside VANNIO I VONONIO | I MII which may be modern. The writing space on the inside has been used on at least three separate occasions, twice in small lettering and once in large; but only a few individual letters can be made out.

First-second century A.D.

I. A. Richmond, op. cit.; J. W. Brailsford, *B.M.Q.* xix, pp. 39-40.

5. From the Walbrook, City of London. Department of British and Medieval Antiquities. No. 1934, 12-10, 98. Length $4\frac{3}{4}$ in.

Pentagonal wooden tablet with oblong panel. The tablet is pierced near the pointed end for suspension and may be a label.

First-second century A.D.

R. A. Smith, 'Relics of Londinium' in *B.M.Q.* ix (1935), no. 3, p. 95 and pl. xxx; J. W. Brailsford, *Guide to the Antiquities of Roman Britain* (British Museum, 1964), p. 48; R. Merrifield, op. cit., Pl. 7.

6. From the Walbrook, City of London. Department of British and Medieval Antiquities. No. 1934, 12-10, 99. Length $3\frac{3}{8}$ in.

Rectangular oblong tablet with half one side split off. An oblong panel has been cut for the wax, and there are transverse grooves for string round the middle, leading to a rectangular oblong depression for a seal cut out of the middle of the face opposite to that panelled for the wax.

First-second century A.D.

R. A. Smith, op. cit., p. 95; J. W. Brailsford, *Guide to the Antiquities of Roman Britain* (British Museum, 1964), p. 48.

7. From the Walbrook, City of London. Department of British and Medieval Antiquities. No. 1934, 12-10, 100. Length $5\frac{9}{10}$ in.

Wooden tablet with cut panel for wax. There is an additional circular depression cut with a centre-bit at one corner for a seal, and a perforation near the

adjacent corner for attachment of the tablet to its twin. The opposite corner is broken and damaged. The string-grooves are absent from the faces and are only present on the narrow sides. On the outer side is an inscription, branded on with a hot metal circular stamp, reading DEDERVNT PROC AVG | BRIT | PROV.

First-second century A.D.

R. A. Smith, op. cit.; J. W. Brailsford, *Guide to the Antiquities of Roman Britain* (British Museum, 1964), p. 48; R. Merrifield, op. cit., Pl. 7; *J.R.S.* xxv, p. 265 no. 5.

B. From Egypt

8. From Egypt. Department of Egyptian Antiquities. No. 27393 = 96. 5-18. 5, Transferred from the Department of Ethnography. $3\frac{1}{8}$ in. by $2\frac{7}{16}$ in.

Wooden tablet with wax on both sides. Inscribed with Greek letters in modern times. Two pairs of holes have been pierced in one long margin.

9. From Egypt. Department of Egyptian Antiquities. No. 26801 = 96. 5-18, 2, 3, 4. Transferred from the Department of Ethnography. $1\frac{1}{8}$ in. wide by $4\frac{3}{8}$ in. high.

Three waxed wooden tablets. At the side of one is a cavity for a stilus. The unintelligible inscription in Greek letters is modern. Roman period, after 30 B.C.

10. From Egypt. Department of Egyptian Antiquities. No. 29527 = former no. 5849 a. Acquired in 1836 from the Burton Collection: Sotheby Sale Catalogue, 25 July 1836, lot 347. Each $9\frac{1}{4}$ in. long by $5\frac{1}{8}$ in. high.

Waxed wooden tablet of two leaves inscribed with part of a metrical inscription in Greek, to which belongs an iron stilus in the shape of a crocodile and an iron signet ring with the device of a serpent.

Roman period, after 30 B.C.

G. Wattenbach, *Anleitung zur griechischen Paläographie* (Leipzig, 1867), p. 7; H. J. M. Milne, *Catalogue of Literary Papyri in the British Museum* (London, 1927), no. 63.

11. From Egypt. Department of Manuscripts. Add. MS. 33270. Acquired in 1887. $8\frac{3}{4}$ in. by $6\frac{3}{4}$ in.

A wax book, consisting of seven wooden tablets coated with black wax on both sides in recessed panels, and two covers waxed on the inner side. Each recessed panel has a small rectangular ridge left standing in the centre. Three pairs of holes, $\frac{1}{8}$ in. in diameter, are bored in one of the long sides of each tablet. The book is inscribed with documents written with the stilus in shorthand symbols, similar symbols being written repeatedly, as if for practice, and with a few

memoranda written in Greek, being a list of names and notes concerning works and the carriage of bran or chaff (*ἄχυρα*) by water. In one of the covers a groove $7\frac{3}{4}$ in. long by $\frac{1}{2}$ in. wide is hollowed for the reception of the writing implements. The leather thongs, $\frac{3}{8}$ in. to $\frac{1}{2}$ in. wide, with which the book was bound round, and fragments of the leather laces, which formed the hinges, remain.

Third-fourth century A.D.

R. A. Pack, *The Greek and Latin Literary Texts from Greco-Roman Egypt* (Ann Arbor, University of Michigan Press, 2nd ed., 1965), no. 2758; H. J. M. Milne, *Greek Shorthand Manuals, Syllabary and Commentary, edited from Papyri and Waxed Tablets in the British Museum and from the Antinoë Papyri in the Possession of the Egyptian Exploration Society* (London, 1934), pp. 7-8; F. H. G. Foat, *Journal of Hellenic Studies*, xxi (1901), pp. 238-67.

12. From Egypt. Department of Manuscripts. Add. MS. 33368. Acquired in 1888. 7 in. by $4\frac{1}{4}$ in.

A wax book consisting of six wooden tablets coated with wax on both sides and two covers waxed on the inner side only. There are two pairs of holes, $\frac{3}{16}$ in. wide, in one of the long sides. The wax is inscribed by the stylus with grammatical exercises and other rough notes, in Greek, apparently the work of a schoolboy, together with a rough drawing perhaps meant for the schoolmaster.

Probably fourth or fifth century A.D.

R. A. Pack, op. cit. (2nd ed., 1965), no. 2714; F. G. Kenyon, *J.H.S.* xxix (1909), pp. 39-40.

13. From Egypt. Department of Manuscripts. Add. MS. 34186. Acquired in 1892. $10\frac{1}{4}$ in. by 7 in.

A pair of waxed tablets, on one of which the teacher has written two iambic lines:

σοφοῖς παρ ἀνδρὸς προσδεχὸν συμβουλίαν
μὴ πᾶσιν εὐκὴ τοῖς φίλοις πιστεύεται

These are twice copied below, between ruled lines, in a schoolboy's hand. The first of these lines occurs, with the reading *ἐκδέχου* for *προσδέχου*, among the fragments of Menander (monostich 476, ed. Meineke); the second may be a hitherto unknown quotation from the same poet. On the other tablet are two columns of the multiplication table, also in Greek, and a list of words divided into their roots and suffixes. The holes bored for binding in the wooden frame remain, but the actual bands that united the leaves are lost.

Perhaps second century A.D.

R. A. Pack, op. cit. (2nd ed., 1965), no. 2713; F. G. Kenyon, *J.H.S.* xxix (1909), pp. 39-40; H. J. M. Milne, *Catalogue of the Literary Papyri in the British Museum* (London, 1927), p. 253; E. Ziebarth, *Aus der antiken Schule* (Lietz-

mann's *Kleine Texte*, No. 65, 2nd ed., Bonn, 1913), no. 11; E. G. Turner, in *Bulletin of the Institute of Classical Studies*, University of London, no. 12, 1965, pp. 67-69 and pl. v.

14. From Egypt. Department of Manuscripts. Add. MS. 33797. Acquired in 1890. $4\frac{1}{2}$ in. by $3\frac{5}{8}$ in.

Portion of an account for fodder, grain, etc., headed by the name of one Chaeremon, in Greek; inscribed by a stylus on the waxed surface of the inner side of one of the covers of a set of small, waxed wooden tablets.

Perhaps third century A.D.

15. From Egypt. Department of Manuscripts. Add. MS. 33999. Acquired in 1891.

Waxed tablets, consisting of twelve broken portions of wax books, bearing Greek writing inscribed with a stylus. One fragment refers to the testamentary dispositions of Julius Serenus, a soldier, deceased and to his son (*τὸν ἀφίλικα*). Some of the unwaxed backs bear faint writing in ink. Fragmentary and generally undecipherable.

Perhaps second century A.D.

16. From Egypt. Department of Manuscripts. Add. MS. 34244. Acquired in 1892. 5 in. by $2\frac{1}{2}$ in.

Waxed tablet, containing memoranda, probably of expenses, with dates in the Egyptian month Mesoré (= August); written in Greek with a stylus on wax, the whole forming the last leaf of a notebook of waxed tablets.

Perhaps first century A.D.

17. From Egypt. Department of Manuscripts. Add. MS. 40723. Acquired in 1922. $3\frac{1}{2}$ in. by $5\frac{1}{2}$ in.

Waxed tablet, imperfect at the top, probably the first leaf of a diptych, recording the appointment of T. Flavius Titianus, Prefect of Egypt, of M. Numisius Longus as *tutor* to Erenna Antonia, daughter of L. Erennius Valens, at the request of Publius Diodorus. Written in Latin cursive on the inner waxed surface, with a duplicate in ink of the text on the outer unwaxed side.

Second century A.D. Two Prefects of the above name are recorded in Cantarelli's *Prefetti di Egitto* with latest dates A.D. 132 and 166.

See H. A. Sanders in *American Journal of Archaeology*, xlv (1942), pp. 94-98, with facsimiles.

For a perfect example in the Bodleian Library (Latin inser. 10-11) see B. P. Grenfell, 'A Latin-Greek Diptych of A.D. 198' in *Bodleian Quarterly Record*, ii, 1919, pp. 258-62.

18. From Arsinoe, modern Hawara, capital of the Fayum province. Department of Greek and Roman Antiquities. No. 88, 9-20, 72-78. From excavations by W. M. F. Petrie. Given by Mr. Jesse Haworth.

Six waxed wooden tablets which were hinged on a cord passed through the four holes along one edge of each tablet. The leaves still bear part of the coating of wax, with the remains of letters. The outer leaves served as a cover and so have wax only on the inner surface.

See W. M. F. Petrie, *Hawara, Biahmu and Arsinoe* (London, 1889), p. 12 and pl. xvii.

19. From Behnesa (Oxyrhynchus). Department of Greek and Roman Antiquities. No. 1906, 10-22, 13. Presented by the Committee of the Egypt Exploration Fund. $2\frac{5}{8}$ in. by $2\frac{3}{8}$ in.

Small wooden tablet with recessed panel filled with black wax. Two rectangular slots, $\frac{1}{4}$ in. by $\frac{1}{12}$ in. are cut in one of the long margins of the waxed side, and there is a pair of small holes between each slot and the outer edge. None of the six holes is cut through the wood, and all are presumably to do with the attachment of a matching waxed tablet or a cover for the notebook. There does not appear to be any ancient inscription on the wax.

II. *Wooden tablets prepared for wax but with inscriptions in ink*

20. From Egypt; find-place unknown. Department of Manuscripts. Add. MS. 46518. Presented in 1946 by Professor J. Černý and University College, London. $3\frac{1}{2}$ in. by $5\frac{7}{8}$ in.

Wooden tablet with recessed panel. There are three holes in one long margin and one in the opposite margin, each hole being slightly more than $\frac{1}{16}$ in. in diameter. An ink inscription on the recessed panel and on the outer surface is the registration in Latin of the birth of a son, Serenus, to M. Lucretius Clemens of the 1st Thracian Cohort.

Dated at Apollinopolis Magna, 25 April A.D. 127.

See H. I. Bell, 'A Latin Registration of Birth' in *Journal of Roman Studies*, xxvii (1937), pp. 30-36.

21. From Egypt, probably from the Thebaid, as Antinopolis is mentioned. Department of Manuscripts. Add. MS. 41203, A-F. Acquired in 1925. Average size of complete tablets $4\frac{5}{8}$ in. by 6 in.

Eleven fragments of wooden tablets, forming four complete leaves and halves of two others. The only tablet with its edges comparatively undamaged is F, and this has four holes in two pairs, each slightly less than $\frac{1}{4}$ in. in diameter, in one long margin; one hole in each of the short margins, each approximately $\frac{1}{16}$ in.

in diameter; and a nick, approximately $\frac{1}{8}$ in. deep, in the centre of the other long margin. Each tablet has slightly recessed panels covered with light-coloured plaster and is written in ink on both sides, in Greek, mainly with metrological and chronological tables, one of the latter mentioning Eusebius. One tablet, A, contains a list of *ισόψηφα*, i.e. pairs of words of which the individual letters, regarded as figures, add up to the same totals.

The name *Δαμόνικος* in A recto, l. 8, perhaps that of Fl. Sabrinus Antiochus Damonius, Count of the Sacred Consistory and commander of the troops in the Theban *limes*, mentioned in a tablet from Achmîm, published by G. Zereteli (*Aegyptus*, ix, 1928, pp. 113-28), who identifies him with the Damonius who died fighting the Vandals in A.D. 468, suggests that the date is fifth century A.D. See T. C. Skeat, *Mizraim: Journal of Papyrology, Egyptology, etc.*, iii (1936), pp. 18-22; R. A. Pack, op. cit. (2nd ed., 1965), nos. 2316 and 2109.

22. From Egypt, probably from the Thebaid. Department of Manuscripts. Add. MS. 33369. Acquired in 1888. $8\frac{1}{2}$ in. by 3 to $6\frac{1}{2}$ in.

A set of ten wooden tablets, each having from a quarter to a third of its width broken off. All have panels slightly recessed to hold wax. Seven of the tablets bear inscriptions in Greek, written in ink on a ground of drab paint. The rest are blank, one, which formed a cover, having a groove $6\frac{1}{2}$ in. long cut in it to hold the reed or stilus. There are eighteen inscriptions in all, varying from six to twenty lines in length, no line being complete. They record transactions relative to the recovery of debts, arrears of taxes, etc., most of them containing the name of Panopolis, i.e. Panopolis, now Achmîm, in the Thebaid, and many also the name of one Aurelius.

Probably seventh century A.D.

III. *Wooden tablets with inscriptions in ink*

23. From Egypt. Department of Manuscripts. Add. MS. 37533. Acquired in 1907. $10\frac{5}{8}$ in. by $3\frac{3}{4}$ in.

Wooden book, composed of eight tablets, fastened in antiquity by cords passed through two holes bored through one of the long sides. The wood is naturally light in colour and has not been whitened. Seven of the pages bear writing in Greek, of the third century, of a grammatical character (lists of verbs with their cases, classification of letters of the alphabet, gnomic questions and answers, notes on the uses of conjunctions, classification of nouns, rules for the uses of cases with verbs); the rest are blank.

Third century A.D.

R. A. Pack, op. cit. (2nd ed., 1965), no. 2712; F. G. Kenyon, *J.H.S.* xxix, pp. 32-39.

24. From Egypt. Department of Manuscripts. Add. MS. 33293. Acquired in 1887. 13 in. by $7\frac{1}{8}$ in.

A wooden board, covered with drab white paint and inscribed in ink with thirteen lines from *Iliad*, iii. 273-85, the first five being on the front and the rest on the back.

Probably third century A.D.

R. A. Pack, op. cit. (2nd ed., 1965), no. 694; F. G. Kenyon, *J.H.S.* xxix (1909), p. 39.

25. From Egypt. Department of Manuscripts. Add. MS. 37516. Acquired in 1907. $16\frac{1}{2}$ in. by $5\frac{1}{4}$ in.

Wooden tablet, covered with drab white paint and with ruled lines scratched through the paint, for use in a Greek school in Egypt. At one end is a projecting knob, with a hole bored through it, by which the tablet could be hung from a nail on the wall. On the one side is a paradigm of the optative and participles of the verb *νικάω*, on the other side a series of variants of the sentence *Πυθαγορας φιλοσοφος αποβας και γραμματα διδασκων συνεβουλευεν τοις εαυτου μαθηταις εναιμωνων απεχεσθαι*, designed to illustrate all the cases of the principal noun and the adjectives and participles agreeing with it.

Third century A.D.

R. A. Pack, op. cit. (2nd ed., 1965), no. 2711; F. G. Kenyon, *J.H.S.* xxix (1909), pp. 29-31; E. Ziebarth, *Aus der antiken Schule* (Lietzmann's Kleine Texte, Nr. 65, 2nd ed., Bonn, 1913), nos. 22, 37.

26. From Egypt; bought in Cairo but provenance unknown. Department of Greek and Roman Antiquities. No. 1906, 10-20, 2. Presented by the British School of Archaeology in Egypt. Length $16\frac{1}{4}$ in.

Part of a wooden board, inscribed with *Iliad*, i. 468-73. The board has an iron handle at the top, by which it could be hung on the wall. It is not whitened.

The writing is large, with accents and marks of quantity, and is probably to be dated to the fifth century A.D.

F. G. Kenyon, *J.H.S.* xxix (1909), p. 39.

K. PAINTER

¹ I. A. Richmond, 'Three Roman Writing-Tablets from London' in *Antiquaries Journal*, xxxiii (1953), pp. 206-8 and pl. xxvii. A brief notice also appeared in 'Roman Britain in 1954' in *Journal of Roman Studies*, xlv (1954), p. 108. The tablet is now in the collection of the Sub-Department of Prehistory and Roman Britain, Department of British and Medieval Antiquities. It has been registered as no. 1953, 10-2, 1. For

considerable help in preparing this note and list I must thank in particular J. W. Brailsford, I. E. S. Edwards, D. E. L. Haynes, I. H. Longworth, T. S. Pattie, A. F. Shore, T. C. Skeat, D. E. Strong, and R. P. Wright.

² See Richmond, *ibid.*, p. 208, and R. Merri-field, 'Coins from the Bed of the Walbrook and their Significance' in *Antiquaries Journal*, xlii (1962), pp. 38-52.

CONTRACTED MOUTH ACCESSORY CUPS

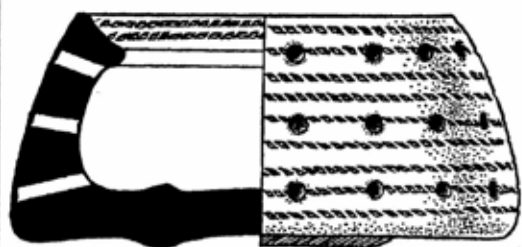
AMONG the Accessory Cups in the National Collection are four (Fig. 1)¹ which, though of distinctive shape, have hitherto failed to receive the attention they deserve. Their form is low and squat, with a wide flat base and straight to convex sides converging to a contracted mouth. Comparable cups are listed in Schedule I with the relevant bibliographical references.

A striking feature of this class of cup is its distribution (Fig. 2). Of the seventeen examples, over two-thirds come from the North and West Ridings of Yorkshire. The three West Riding examples lie significantly in or near major cross-Pennine river valleys, giving relatively easy access through the high moorland: Bradford (12) just south of Airedale; Halifax (13) and Todmorden (14) in the Calder Valley. The cup from Darwen, Lancashire (1) forms a natural extension of this group and the vessels from Killmuckridge (16) and Kilmacanoge (17) show contacts stretching to lands bordering the Irish Sea. The remaining cups, from Bennachie (15) and Barnham (2) fall outside this pattern, though the former lies in an area which has produced Collared Urns in form and decoration closely akin to examples from the North Riding. The cups from Bennachie (15), Slingsby (6), and Killmuckridge (16) are further linked by the distinctive feature of a marked foot-ring, not found on other cups of this class, and it is hard to believe that their potters did not learn this trick from some common source.

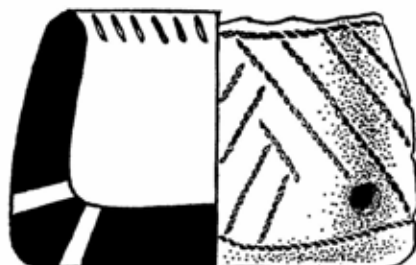
The only example capable of being closely dated is that from Loose Howe (5) where the cup was associated with a secondary cremation, Collared Urn of the Primary Series,² grooved dagger of ApSimon's Class II,³ stone battle-axe, and native copy of a trilobate pin. This is a classic grave assemblage of the second phase of the Wessex Culture. Judged, however, by the rarity of its occurrence, this type of cup is unlikely to have enjoyed a protracted life and it seems reasonable to suggest an origin in the period equivalent to Wessex II with some survival perhaps into the fourteenth century B.C.

A similar date seems likely for a group of related cups represented in the National Collection by examples from Clifton in Lancashire (A3) and Hutton Moor in Yorkshire (A5) (Fig. 1). These share the squat form and contracted mouth of the cups already described but are bipartite in structure. The greatest diameter occurs at the shoulder which is set low down on the body, and from this point the sides converge rapidly to a narrow base. Comparable cups are listed in Schedule II.

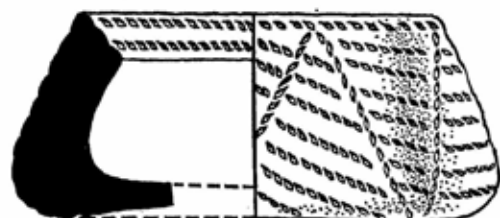
The distribution of this second type of cup is similar but with the emphasis shifted slightly to the south-west. Four⁴ of the six found in the north of England carry a filled cross pattern on the narrow base, a feature not found on cups of the preceding type.



6



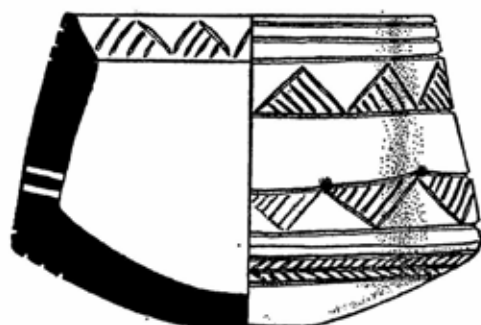
7



5



9



A3



A5



FIG. 1. Contracted Mouth Accessory Cups: 5. Loose Howe; 6. Slingsby; 7. Three Howes, Easington High Moor; 9. Nr. Whitby; A3. Clifton; A5. Hutton Moor. Scale 3:4.

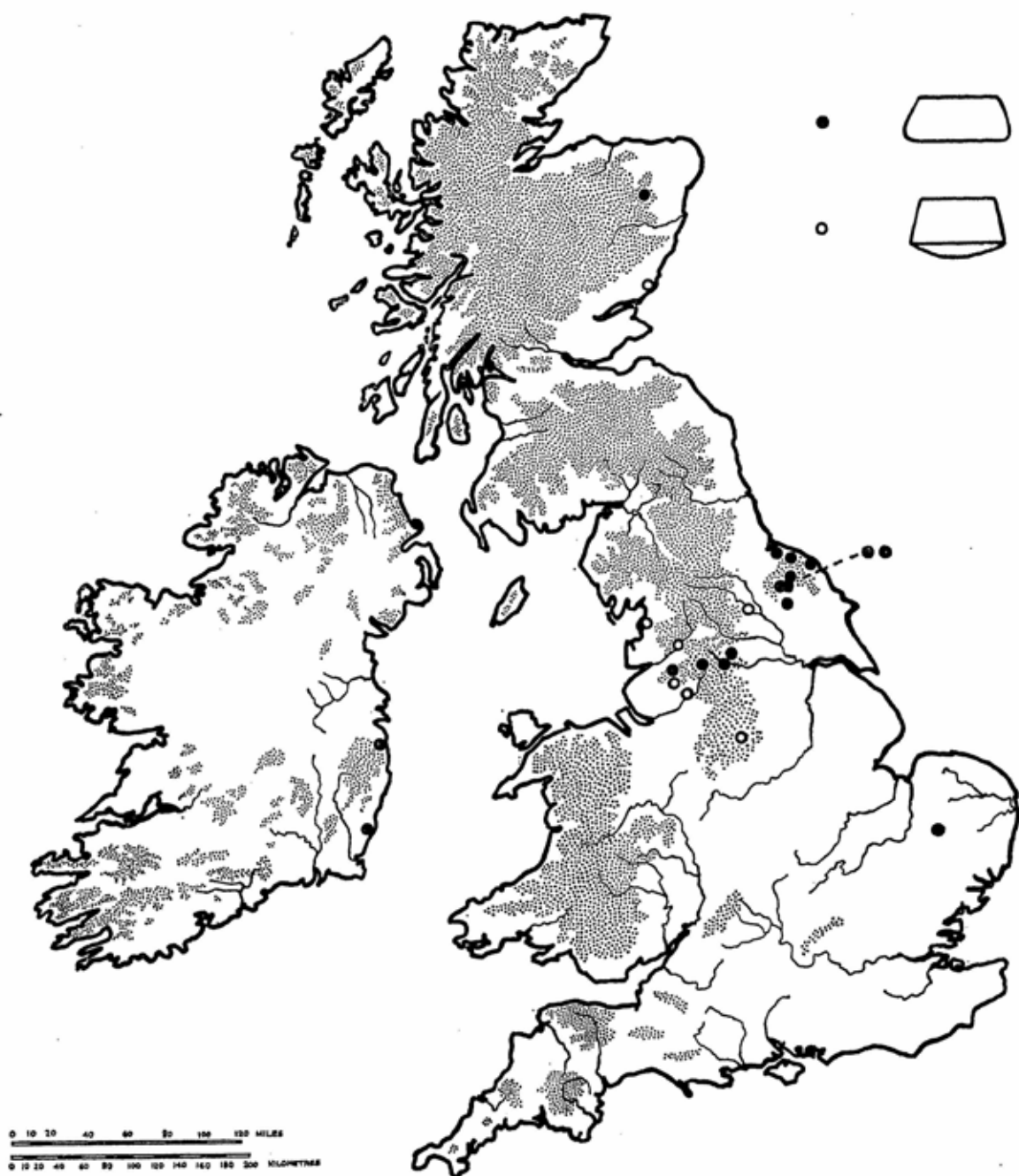


FIG. 2. Distribution of Contracted Mouth Accessory Cups.

The cup from Gilchorn, near Arbroath (A7), which points again to contacts with the rich farmland of eastern Scotland, can be dated by its association with a pear-shaped glass bead of a type found in Eighteenth Dynasty and Late Heladic II contexts.⁵ The decoration on a cup from Stanton Moor, Derbyshire (A1), combining fine incision with pointillé filling recalls the decoration on Aldbourne Cups of the second phase of the Wessex Culture. Such a date would be supported by the association at Waddington (A6) of a cup with a Collared bone bead of a type shown by Piggott⁶ to be closely related to bone copies of segmented faience beads. A date a little either side of 1400 B.C. would also seem reasonable then for this type of cup.

Cups of this second group show considerable absorption of Beaker decorative traditions. The vessels from Bolton (A2), Clifton (A3), Hutton Moor (A5), and Waddington (A6) all carry narrow zoned decoration, and on two of the cups this is linked with a feeling for 'reservation' which stems directly from Beaker, and perhaps more specifically from Long Necked Beaker, sources. The metopic pattern on the cup from Hutton Moor invites comparison with a similar arrangement used on Beakers from Rudston⁷ and Garton Slack⁸ in the same county. Combinations of reserved and filled triangles, split and plain herringbone, and short vertical or diagonal line motifs are all completely at home in the decorative range of Beakers in the areas bordering the distribution pattern of the cups. It comes as no surprise then to find the cup from Bolton associated with a crouched inhumation suggesting that Beaker modes of burial were also occasionally retained. A similar burial association is recorded for the cup from Barnham in Suffolk in group one. The occurrence of these associations with inhumation burials in the Beaker manner must lend support to the early dating already put forward.

If this dating is accepted, then the Contracted Mouth Accessory Cups offer, through their associations, some opportunity for dating other pottery forms in contemporary use in the north of England and beyond. Of particular interest in this respect is the association on Stanton Moor (A1) of a cup with a Cordoned Urn⁹ suggesting a date not far removed from 1400 B.C. for the occurrence of this type in the north of England, paralleling the association of a Cordoned Urn with a bone copy of a crutch-headed pin, quoit faience bead, and shouldered chisel at Balneil in Wigtownshire.¹⁰

Of other surviving associations the Collared Urns from Halifax and Waddington belong to the North Western style of the Secondary Series, and a related vessel was found with the cup and glass bead at Gilchorn. The contemporaneity of some phase of the Irish Food Vessel tradition is also demonstrated by the association of two food vessels with the cup in a cist at Killmuckridge, Co. Wexford.

¹ I am indebted to Mr. P. C. Compton for the illustrations in this paper.

² *P.P.S.* (1961), xxvii, p. 300, no. 281.

³ London Institute of Archaeology, *10th Annual Report* (1954), pp. 42 ff.

⁴ The cup from Bolton (A2) is lost. No decoration is mentioned as being on the base in the Report by Dawes in 1853.

⁵ *P.P.S.* (1956), xxii, pp. 59, 83.

⁶ *Ibid.* (1958), xxiv, p. 228.

⁷ W. Greenwell (1877), *British Barrows*, p. 254, fig. 122.

⁸ J. R. Mortimer (1905), *Forty Years*, fig. 597.

⁹ The accounts of this burial differ in the two articles published by Storrs Fox in 1927. In *D.A.J.* the cup is said to have been found with the Cordoned Urn. In the account in *Arch. J.* vii, the cup is stated to have been found with a Colared Urn, but it is clear that in this case the figure numbers have been altered and confused.

¹⁰ *P.S.A.S.* (1915-16), L p. 302.

SCHEDULE I

1. DARWEN, Lancashire

On loan to Darwen Public Library Reg. No. H.S. 20.

Published: C. Hardwick (1865-6), *Trans. of L. & C.H.S.* xviii, pp. 273 ff. L. Jewitt (1865-6), *Reliquary*, vi, pp. 137-8.

Site: Round Barrow containing cremation cemetery.

Diam. of mouth: 2.7 in.

Height: 1.7 in.

Diam. of base: 3.4 in.

Undecorated.

2. BARNHAM, Suffolk

Moses Hall Museum, Bury St. Edmunds.

Published: A. R. Edwardson (1958), *Proc. of Suffolk Inst. of Arch.*, xxvii, pp. 3, 187 ff., and fig. 20.

Site: Bowl Barrow. Cup accompanied a contracted inhumation.

Diam. of mouth: 2.1 in.

Height: 2.2 in.

Diam. of base: 3.7 in.

Decorated on external surface with fine twisted cord-split herringbone.

3. BLANSBY PARK, Yorkshire N.R.

York Museum Reg. No. 1094. 47.

Unpublished.

Site: No data.

Lower portion only.

Diam. of base: 2.4 in.

Decorated externally with twisted cord impressions, probably to form a hurdle pattern.

4. HELMSLEY MOOR, Yorkshire N.R.

York Museum Reg. No. 1053. 47.

Published: Ed. J. McDonnell (1963), *A History of Helmsley Rievaulx and District*, p. 395, fig. 15, no. 3.

Site: ? Round Barrow

Diam. of mouth: 2.25 in.

Height: 2.25 in.

Diam. of base: 4.2 in.

Decorated externally with vertical twisted cord lines enclosed above and below by three horizontal twisted cord lines. One pair of perforations set at the base angle.

5. LOOSE HOWE, Yorkshire N.R. (Fig. 1)

British Museum: On loan from Milburn Estates Ltd.

Published: H. W. and F. Elgee (1949), *P.P.S.* xv, p. 100, fig. 11.

Site: Round Barrow. Cup found with secondary cremation associated with a Collared Urn of the Primary series, perforated stone battle-axe, trefoil bronze pin, ApSimon Class II ogival bronze dagger and a piece of flint.

Fragment only.

Diam. of mouth: c 2.5 in.

Height: c 1.5 in.

Diam. of base: c 3.5 in.

Decorated externally with fine twisted cord filled triangles bounded by a single horizontal twisted cord line above. Two twisted cord lines on the internal rim bevel.

6. SLINGSBY CXLVIII, Yorkshire N.R. (Fig. 1)

British Museum Reg. No. 79, 12-9, 1282.

Published: W. Greenwell (1877), *British Barrows*, p. 354 and fig. 63. J. Abercromby (1912), *B.A.P.* ii, fig. 288a.

Site: Round Barrow. Cup associated with a cremation and second accessory cup.

Diam. of mouth: 2.7 in.

Height: 1.75 in.

Diam. of base: 3.4 in.

Decorated externally with fine twisted cord horizontal lines; two twisted cord lines on the internal rim bevel. The cup has twenty-seven perforations set in nine irregularly spaced vertical rows of three.

7. THREE HOWES, EASINGTON HIGH MOOR, Yorkshire N.R. (Fig. 1)

British Museum Reg. No. 76, 4-10, 38.

Published: J. C. Atkinson (1865), *Gents. Mag.* xviii, pp. 16-18. J. Abercromby (1912), *B.A.P.* ii, fig. 322.

Site: Round Barrow. Cup associated with cremation and four flints. (The flints do not survive.)

Diam. of mouth: 2.0 in.

Height: 1.7 in.

Diam. of base: 2.5 in.

Decorated externally with vertical to diagonal twisted cord lines, at one point opposed, enclosed between single twisted cord lines. Single pair of perforations made through the base angle.

8. UPLEATHAM, Yorkshire N.R.

Whitby Museum Reg. No. U. 8.

Published: G. Young (1817), *History of Whitby*, p. 660 and fig. 2 on p. 764. J. W. Ord (1846), *The History and Antiquities of Cleveland*, p. 110, fig. 3.

Site: Round Barrow. Associated with a cremation in a large Urn of unknown type.

Diam. of mouth: 2.1 in.

Height: 2.0 in.

Diam. of base: 3.0 in.

Undecorated.

9. NR. WHITBY, Yorkshire N.R. (Fig. 1)

British Museum Reg. No. 85, 7-12, 9.

Published: J. Abercromby (1912), *B.A.P.* ii, fig. 323. F. Elgee (1930), *Early Man in North East Yorkshire*, p. 86, fig.

Site: No data.

Diam. of mouth: 1.9 in.

Height: 1.7 in.

Diam. of base: 2.4 in.

Decorated externally with coarsely incised filled triangles, and short transverse strokes on the rim.

10. YORKSHIRE N.R.

York Museum Reg. No. 1160. 47.

Unpublished.

Site: No data.

Rim missing.

Diam. of mouth: c 2.1 in.

Height: c 2.25 in.

Diam. of base: 3.75 in.

Very eroded surface and heavily restored. Decoration seems to have been twisted cord to form horizontal zones of split herringbone and zigzags.

II. YORKSHIRE N.R.?

York Museum Reg. No. 1158. 47.

Unpublished.

Site: No data.

Diam. of mouth: 2.75 in.

Height: 2.4 in.

Diam. of base: 3.5 in.

Decorated externally with fine incised lattice bordered above by a row of filled triangles enclosed between single horizontal lines and below by a row of vertical herringbone beneath a single horizontal line. On internal rim bevel, a further row of filled triangles.

12. BRADFORD, Yorkshire W.R.

Bradford Museum Reg. No. 58A-36.

Published: J. H. Rowe (1928), *The Heaton Review*, ii, May, pp. 58-59. I. H. Longworth (1965), *Yorkshire*, p. 41, fig. 22.

Site: ? Flat grave.

Diam. of mouth: 2.2 in.

Height: 1.8 in.

Diam. of base: 3.2 in.

Decorated externally with incised herringbone with a row of pin pricks at the angle of the base. On the internal rim bevel, short diagonal incised lines.

13. HALIFAX, Yorkshire W.R.

Lost.

Published: H. Ling Roth (1906), *The Yorkshire Coiners*, pp. 294-6.

Site: No data. Cup found inside Collared Urn of Secondary Series, associated with a cremation.

Cup said to resemble 'the one found in a similar situation at Upleatham' (see 8 above).

14. TODMORDEN, Yorkshire W.R.

Manchester Museum: On Loan.

Published: H. Fishwick (1897-9), *P.S.A.* 2nd series, xvii, pp. 377-8. R. Law (1899), *P.Y.G.P.S.*, xiii, pt. iv, pp. 444-8. H. Fishwick (1903), *Reliquary*, n.s. ix, pp. 276-9, fig. 5. J. L. Russell (1906) in *The Yorkshire Coiners* by H. L. Roth, p. 312 and fig. 227, no. 3. W. J. Varley (1938), *Ant. J.* xviii, p. 171, no. 19 and pl. xliii (second cup from right).

Site: Ring Cairn enclosing Cremation Cemetery.

Diam. of mouth: 2.75 in.

Height: 2.25 in.

Diam. of base: 3.0 in.

Decorated externally with horizontal twisted cord lines. On top of the rim, a row of jabs.
One pair of widely spaced perforations.

15. BENNACHIE, Aberdeenshire.

National Museum of Scotland, Edinburgh, Reg. No. EC 9

Published: (1863), *P.S.A.S.* v, p. 13, fig. 2. J. A. Smith (1870-1), *P.S.A.S.* ix, p. 196.
J. Abercromby (1912), *B.A.P.* ii, fig. 339a. L. Scott (1951), *P.P.S.* xvii, p. 80, fig. 2,
no. 10.

Site: Round Cairn.

Diam. of mouth: 2.1 in.

Height: 2.2 in.

Diam. of base: 3.0 in.

Decorated externally with a multiple fine twisted cord chevron design enclosed above
and below by two twisted cord lines.

Two pairs of perforations.

16. KILLMUCKRIDGE, Co. Wexford.

Ulster Museum, Reg. No. K9/3938.

Published: (1887), *J.R.S.A.I.*, 4th series, viii, p. 348.

Site: In a cist with two Food Vessels.

Diam. of mouth: 2.4 in.

Height: 2.1 in.

Diam. of base: 3.5 in.

Decorated externally with linear incised vertical filled triangles enclosed by single hori-
zontal incised lines. Marked foot ring.

17. KILMACANOGE, Co. Wicklow.

National Museum of Ireland, Dublin, Reg. No. 1941: 704.

Unpublished.

Site: Cist Grave. Cup associated with a cremation.

Diam. of mouth: 2.1 in.

Height: 1.5 in.

Diam. of base: 2.9 in.

Decorated externally with impressions tending to be triangular and probably made with
a comb. These are bordered above by a row of finely incised short diagonal incisions and
below by a row of herringbone in the same technique.

SCHEDULE II

Related Forms

A1. STANTON MOOR T. I. Derbyshire.

Derby Museum, Reg. No. 35. 26.

Published: W. Storrs Fox (1927), *D.A.J.* xlix, pp. 199-209, fig. 4, no. 9 and figs. 7-8. W. Storrs Fox (1927), *Ant. J.* vii, pp. 67-69, fig. 1, no. 9 and fig. 2. J. P. Heathcote (1930), *D.A.J.* li, pp. 27-29.

Site: Cairn containing cremation cemetery. Cup inside upright Cordoned Urn and associated with a cremation.

Diam. of mouth: 2.75 in.

Height: 1.75 in.

Diam. of base: 1.4 in.

Decorated externally with a finely incised multiple chevron design, alternately reserved and decorated with pointillé or finely incised transverse lines. Complex cross pattern on the base partially filled with pointillé and a simple row of pin pricks on the internal rim bevel.

A2. BOLTON, Lancashire.

Lost.

Published: M. Dawes (1853) *Proc. of L. & C.H.S.* iv, pp. 130-2, fig. 1.

Site: Round Cairn. Cup associated with crouched inhumation and rivetted bronze or copper knife.

Max. diam.: 4.25 in.

Height: 3.25 in.

Decorated externally with short vertical (?) twisted cord lines enclosed above and below by two (?) twisted cord horizontal lines and a zone of (?) incised filled triangles.

Four perforations 'below the widest part'.

A3. CLIFTON ON IRWELL, Lancashire (Fig. 1)

British Museum, Reg. No. 70, 7-5, 1.

Published: S. Pegge (1789), *Arch.* ix, pp. 191-2 and pl. ix. J. Abercromby (1912), *B.A.P.* ii, fig. 290.

Site: Apparently a flat grave. Cup said to have been found with a 'few bones, and amongst them part of a skull apparently human'.

Diam. of mouth: 2.7 in.

Height: 2.3 in.

Diam. of base: 0.9 in.

Decorated externally below the rim with three finely incised horizontal lines above a zone of vertical filled triangles with a single line beneath. Just above the shoulder a row of

pendant filled triangles enclosed by single horizontal lines. Below the shoulder, a zone of herringbone split and enclosed by single horizontal lines. On the base a filled cross pattern. On the internal bevel of the rim a row of vertical filled triangles. One pair of perforations.

A4. LANCASTER, Lancashire.

Lancaster Museum.

Published: J. Harker (1865), *J.B.A.A.* xxi, pp. 159-61 (possibly pl. 7, no. 7; if so, a bad reproduction).

Site: Flat cremation cemetery.

Diam. of mouth: 2.8 in.

Height: 2.6 in.

Diam. of base: 1.6 in.

Decorated externally with incised vertical lines enclosed above and below by zones of horizontal lines. On the base an incised filled cross pattern. One pair of perforations.

A5. HUTTON MOOR, Ripon, Yorkshire W.R. (Fig. 1)

British Museum, Reg. No. 1875, 4-3, 1.

Published: W. C. Lukis (1869-70), *T.A.J.* i, p. 121. J. Abercromby (1912), *B.A.P.* ii, fig. 289.

Site: Round Barrow. Central burial comprising cup, associated with a cremation, and fragment of a second accessory cup.

Diam. of mouth: 2.9 in.

Height: 2.0 in.

Diam. of base: 1.4 in.

Decorated externally with two twisted cord lines set immediately below the rim. Below this, horizontal twisted cord lines separate groups of short vertical impressions forming a chequer-board pattern with a single twisted cord line at the shoulder. At the base two twisted cord lines encircle a cross pattern; two of the opposed quarters being filled with twisted cord lines, the other two left blank save for a row of impressions. On the rim, impressed chevrons with a twisted cord line beneath. Two perforations at the shoulder but neither go completely through the wall.

A6. WADDINGTON, Yorkshire W.R.

Clitheroe Castle Museum.

Published: A. Raistrick (1931), *T.A.J.* xxx, pp. 243 ff.

Site: Round Barrow. Cup found inside a collared urn associated with a cremation, part of a collared bone bead, a flint scraper and another fragment of flint.

Diam. of mouth: 3.5 in.

Height: 3.0 in.

Diam. of base: 6.0 in.

Decorated externally with narrow zones of diagonal, vertical, and herringbone lines in plaited cord and incision. On the base, roughly incised radial lines. Five perforations.

A7. GILCHORN, Angus.

National Museum of Scotland, Edinburgh Reg. No. EQ 223.

Published: A. Hutcheson (1891), *P.S.A.S.*, xxv, pp. 447-63, fig. 2. J. Abercromby (1912), *B.A.P.* ii, fig. 185 b. L. Scott (1951), *P.P.S.* xvii, p. 82, fig. 2, no. 19.

Site: Round Cairn. Cup lay inside an inverted Collared Urn of secondary series associated with a cremation, second Accessory Cup, pear-shaped bead of whitish glass and a calcined flint flake.

Diam. of mouth: 2.6 in.

Height: 2.2 in.

Diam. of base: 1.2 in.

Decorated externally above the shoulder with vertical incised chevron design enclosed above and below by two incised horizontal lines. On the internal rim bevel incised chevrons.

Two perforations.

I. H. LONGWORTH

A ROMAN IRON WINDOW-GRILLE FROM HINTON ST. MARY, DORSET

Discovery and Date

A ROMAN iron window-grille (Fig. 1 and Pl. xxxvi(a))¹ was found at Hinton St. Mary, Dorset, in September 1965, a few feet away from the room of the building which contained the Christian mosaic discovered in 1963 and removed to the British Museum in 1965.²

The grille, which is almost complete, was found lying in building debris in the angle of two walls. The layer was sealed by stone roof-tiles which by their position and fractures had apparently not been disturbed since antiquity. No firm dating evidence, however, has yet been found in the layer, and so the grille can so far only be dated by the coins from the whole site which cover the period A.D. 268-395. One side of the grille was resting on the offset of a wall; but the original position of the grille in its wall-opening, with the longer or shorter side horizontal, could not be decided because a second wall joined the first within 6 in. of the end of the grille. The grille could therefore have fallen from either wall.

Description

The grille measures 21½ in. by 24 in. It is made of eight 1-in. by ⅛-in. flat iron bars, four in one direction and four in the other. One inch at the end of each bar

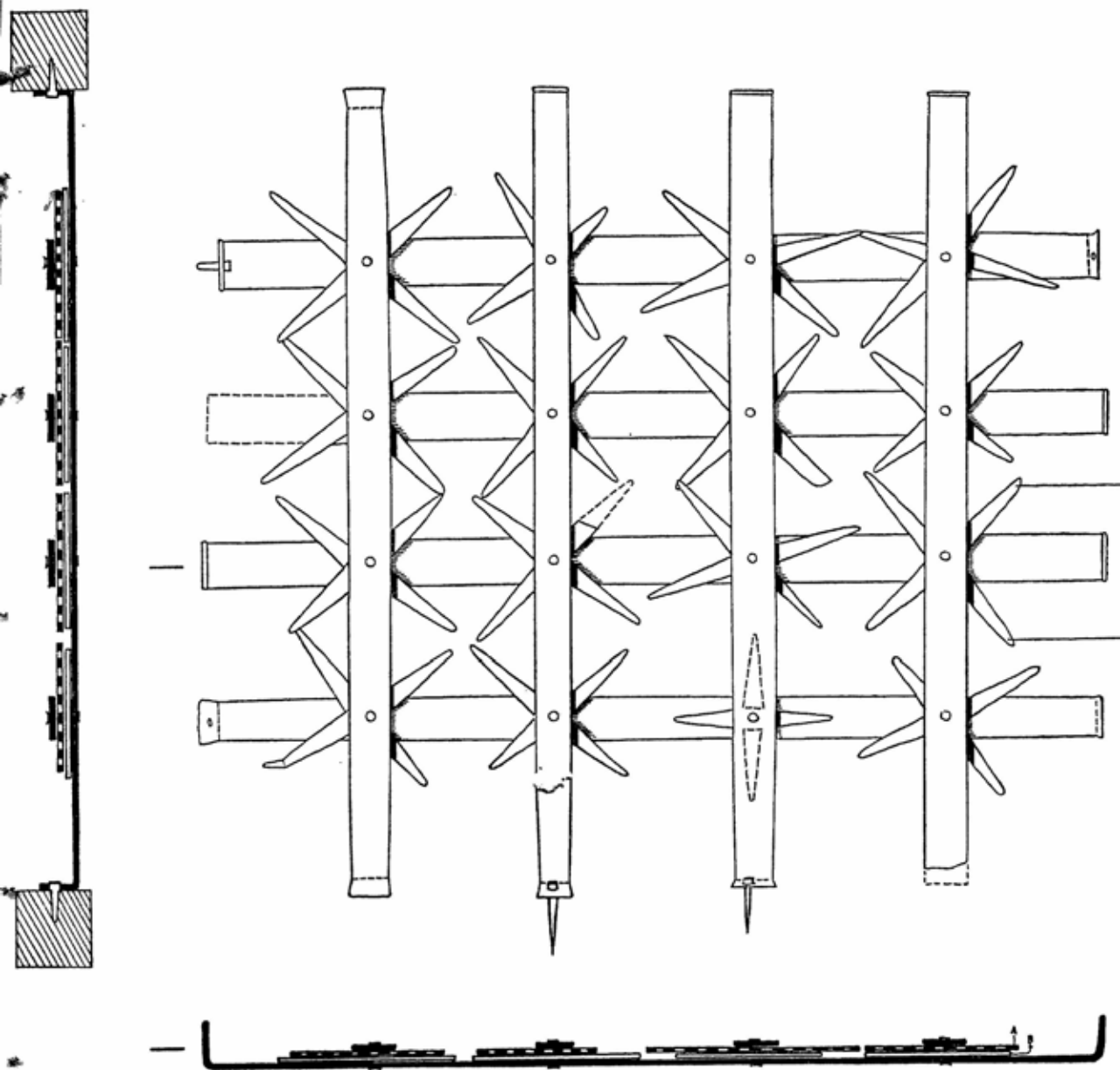


FIG. 1. Grille from Hinton St. Mary (21 in. by 24 in.).

is turned at a right angle and is perforated for the insertion of a nail. Three nails were still in position in the grille when it was found, and others were lying within a few inches. At each of the sixteen junctions of the bars a two-piece iron cross has been inserted between the main horizontal and vertical bars, each of the elements of the cross being approximately 6 in. long. At each junction, therefore, there are four pieces of metal, the two main bars and the two elements of the cross, all fastened by a rivet. The grille was almost complete when found; but it was covered by a thick layer of corrosion. Two of the main bars could be seen to have fractured. These fractures had detached one corner including a cross, and the whole grille had been bent at the time of its fall in antiquity either by its own weight on impact or by the stone roof-tiles and other debris which fell on top of it. Subsequent conservation and cleaning has revealed other cracks which also occurred at the time of the grille's fall.³

The grille has been purchased by the British Museum, where it forms part of the collections of the Sub-Department of Prehistory and Roman Britain in the Department of British and Medieval Antiquities.⁴

Discussion

The idea that the star-shaped objects found at various Roman sites in north-west Europe were intended to hold panes of window glass in place in a wooden-framed window became generally accepted at the end of the last century.⁵ Harden (1961) pointed out, however, that metal crosses could not have been sufficient fastening in themselves for glass panes and that the function of individual iron crosses was probably best explained by the Duston, Northants, fragment, to which Webster (1959) had drawn attention, as a protective device. Harden suggested, on the other hand, that not all the crosses belong to iron grilles, but that some may have been fastened to wooden frames. This seems very likely, and the occurrence of a fairly large number of isolated crosses lends support to the idea. On the other hand, the known survival of three relatively complete grilles, from Hinton St. Mary, Wall, and Duston, and two large fragments, from Margate (Pl. xxxvii) and Bar Hill, shows that iron grilles were not uncommon. Some have the crosses made of one piece of metal; but the crosses on the Hinton St. Mary grille are made from two pieces and similar double-pointed bars are known from other sites such as Caistor-by-Norwich and Caerleon. The Margate, Bar Hill, Saalburg, and Hinton St. Mary grilles have their crosses riveted between the main horizontal and vertical bars; but the Hölstein crosses, and the crosses conjecturally mounted on wooden bars, were on the outside of their frames. The grilles known from Pompeii and Herculaneum (Fig. 2) could not have crosses inserted as do the grilles from north of the Alps because the vertical bars pass through the horizontal bars, nor would they need them, so close set are the bars. Whether

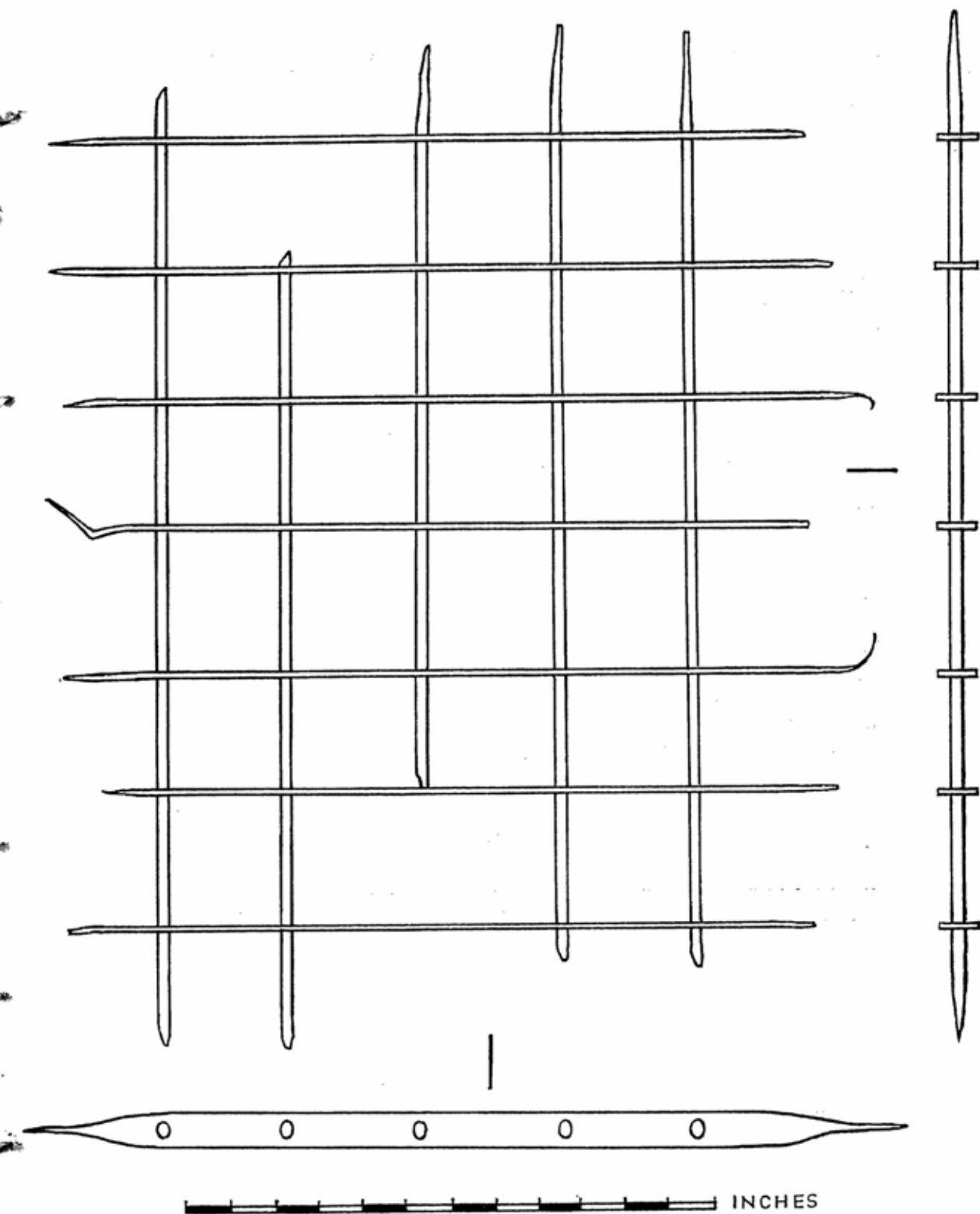


FIG. 2. Grille from Pompeii.

After a photograph by W. H. M.

the difference between the types is purely geographical, or partly chronological, we at present lack the evidence to say.

The discovery of window glass in association with grilles at Wall, Staffs., and at Hölstein in Switzerland reopens the problem of whether these grilles were used on their own or were an added protection for a glass-filled window. At Wall and Hölstein the evidence would seem to be decisive; but it would be wrong to suppose that grilles were originally associated with glass windows in all cases. The Hinton St. Mary grille was found as it had fallen and there was no trace of glass, nor were the Pompeian examples used with glass.

The use of crosses on a grille which was already adequate to prevent the entry of humans and larger animals suggests either that the crosses were intended to prevent small mammals or, more likely, birds from entering, or that they were as much ornamental as functional. The grilles themselves, on the other hand, show by their strength that they were intended to keep out human intruders. In Pompeii and Herculaneum some houses were so lavishly equipped as to make very clear the danger of burglary (Pl. xxxvi (a)). North of the Alps, however, grilles were used more sparingly, perhaps only on rooms needing special protection. At Hölstein in Switzerland, for example, only one grille was found, and in the towns of Caerwent and Silchester in this country no great numbers of fragments of grilles seem to have been discovered. It should therefore be assumed, until other evidence appears, that in the northern and western provinces grilles were used to protect such rooms as the strongroom below the regimental chapel at South Shields, where the excavators found socket holes in the masonry sill of the window opening.⁶

List of Iron Grilles

The following list includes all the iron grilles or parts of grilles known to us. They are grouped in alphabetical order, and the British examples are in alphabetical order of counties. All those marked with an asterisk have been examined by one or both of us, and full bibliographic references are quoted in each case.

<i>Site</i>	<i>Description</i>	<i>References and Remarks</i>
BRITAIN, ENGLAND		
1.* In or near Dorchester, Dorset.	Cross.	Dorchester Museum. 1. Harden (1961), p. 50. 2. R. N. R. Peers, Curator of Dorset County Museum, confirms the probable attribution of find-place.
2.* Hinton St. Mary, Dorset.	Grille.	British Museum. See this paper.
3. Lydney, Glos.	Cross.	1. Lysons, <i>R.B.R.</i> pl. xxxii, 1. 2. Bathurst (1879), pl. xxviii, 4.

<i>Site</i>	<i>Description</i>	<i>References and Remarks</i>
4. Bitterne, Hants.	Cross.	1. Cotton and Gathercole (1958), p. 45, from a level dated to 'early third century to c. A.D. 350-370'.
5.* Silchester, Hants.	Several crosses.	Reading Museum. From the basilica and elsewhere. 1. Ward (1911), p. 271. 2. Harden (1961), pp. 51 and 61. 3. Boon (1957), p. 97.
6. Kenchester, Herefordshire.	Cross.	1. Jack (1916), pl. 48, no. 2.
7.* Verulamium, Herts.	Perforated double-pointed bar.	From 1958 excavations.
8.* Margate, Kent.	Bar with one cross attached.	British Museum. Museum registration no. 1926, 10-19, 51. Bequeathed by Dr. A. W. Rowe. 1. Webster (1959), p. 14, who wrongly gives London as the find-place. 2. See above, p. 124 and pl. xxxvii.
9.* Margate, Kent.	Cross.	British Museum. Museum registration no. 1926, 10-19, 53. This cross may be part of no. 7. 1. See above, p. 124 and pl. xxxvii.
10. Walbrook area, London.	Cross.	Guildhall Museum. Diameter 10 in. Site of National Safe Deposit Co.'s offices. 1. <i>Guildhall Museum Catalogue</i> (1903), p. 113, no. 151. 2. Lethaby (1913), p. 78. 3. Lethaby (1923), p. 32, fig. 19. 4. Harden (1961), p. 51.
11.* Caistor-by-Norwich, Norfolk.	Perforated double-pointed bar of Hinton St. Mary type.	Norwich Castle Museum.
12. Duston, Northants.	Large fragment of grille.	Northampton Museum. No. D 539, 1957/8. Found about 1870. 1. Webster (1959). 2. Harden (1961).
13.* Chesters, Northumberland.	Cross.	Museum of Antiquities, The University, Newcastle upon Tyne. 1. Information from C. M. Daniels. Published by Webster (1959) as 'Found near Newcastle. Unpublished and without provenance in the Blackgate Museum.'

Site	Description	References and Remarks
14. Wroxeter, Shropshire.	Cross.	1. Webster (1959).
15. Wall, Staffs.	Grille.	Found by E. Greenfield in 1964 when excavating on behalf of the Ministry of Public Building and Works.
16. Oliver's Camp, Nr. Devizes, Wilts.	Cross.	In Devizes Museum. 1. <i>Devizes Museum Catalogue</i> , ii, p. 148, fig. 27, E. 1.
SCOTLAND		
17.* Bar Hill, Dumbarton.	Cross and part of frame and three loose crosses.	1. <i>P.S.A.S.</i> xl (1905-6), p. 513, fig. 39, 9 and 10.
WALES AND MON.		
18. Caerleon, Mon.	Two perforated double-pointed bars.	National Museum of Wales. Information from G. C. Boon.
19.* Caerwent, Mon.	Several crosses.	1. Ward (1911), 271.
FRANCE		
20. Caudebec-les-Elbeuf.	Crosses.	1. L'Abbé Cochet, <i>La Seine Inférieure historique et archéologique</i> 2 ^e ed., figs. 1 and 2.
21. Compiègne Forest.	Crosses.	1. Webster (1959) citing Cauchemé, 'Description des fouilles archéologiques exécutées dans la forêt de Compiègne', 2 ^e partie, pl. xi.
22. Lillebonne.	Crosses.	Found at the entrance to the Roman theatre. 1. Webster (1959) citing Léon de Vesly 'Grillages ou croisillons de fer trouvés dans les fouilles du théâtre gallo-romain de Lillebonne' in <i>Bulletin Archéologique du Comité des Travaux Historiques et Scientifiques</i> , 1921, pp. 63-66.
23. Maulevrier.	Crosses.	Found by Lesage in 1832 and 1834. 1. Webster (1959) citing L. Fallue, <i>La Forêt de Brotonne et la villa de Maulevrier</i> (1837), p. 15.
24. Sainte-Beuve-Epinay, near Neufchâtel.	Crosses, possibly with vertical and horizontal bars.	1. Cochet, <i>La Seine Inférieure historique et archéologique</i> 2 ^e ed. figs. 1 and 2 (see 19 above). 2. <i>Victoria and Albert Museum Handbook on Ironwork</i> (1914), pt. 1, p. 51.
25. Königshofen, Strasbourg.	Part of grille.	Strasbourg Museum. 1. Forrer (1927), p. 786, figs. 589, 590. 2. Lethaby (1913), p. 78. 3. Lethaby (1923), p. 31.

Site	Description	References and Remarks
26. Kleberplatz, Strasbourg.	Remains of grilles.	Deposited c. A.D. 200. 1. Forrer (1927), p. 450: 'Reste von Eisengittern . . . Inv. 3840/43.'
GERMANY		
27. Cannstatt.	Three-pointed star.	O.R.L. B Nr. 59, taf. ix, 24.
28. Nieder-Bieber.	Crosses.	1. Jacobi (1927).
29. Pfünz.	Cross.	1. O.R.L. B Nr. xiv, taf. xviii, 7.
30. Saalburg.	Fragments of grille.	1. Jacobi (1927).
ITALY		
31.* Herculaneum.	Grilles.	Several <i>in situ</i> and in Naples Museum; e.g. A. Maiuri, Ercolano, <i>I Nuovi Scavi</i> (1927-58), vol. i, Casa dell'Alcova.
32.* Pompeii.	Grilles.	Several <i>in situ</i> and in Naples Museum.
SWITZERLAND		
33. Hölstein.	Large part of a grille.	Villa dated c. A.D. 50-260. 1. Mutz (1954). 2. <i>J.S.G.U.</i> (1951).
34. Vindonissa.	Crosses.	1. Jacobi (1927).

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W. H. MANNING and K. S. PAINTER

¹ Figs. 1 and 2 were drawn by Mr. P. Compton of the Department of British and Medieval Antiquities.

² For previous accounts of the site see Toynbee (1964a); Toynbee (1964b); Painter (1965); Painter (1966); *J.R.S.* 54 (1964), pp. 172, 181-2; *J.R.S.* 55 (1965), p. 217; *J.R.S.* 56 (1966), p. 213. The discovery of the grille is reported in Painter (1966), and *J.R.S.* 56 (1966), p. 213.

³ Miss C. M. Stevens of the Department of British and Medieval Antiquities excavated the

grille on the site together with Miss E. Blank, and she has since been responsible for its conservation in collaboration with the Department of Research Laboratory.

⁴ Registration no.: 1966, 2-6, 1.

⁵ Liger (1875) appears to have been the first to suggest it, and by the time of the Bar Hill report (*P.S.A.S.* xl (1905-6), p. 513) and Ward's *Romano-British Buildings and Earthworks* (1911) the idea was commonplace.

⁶ Collingwood Bruce (1885), p. 233.

TWO GOLD BRACELETS FROM WALDESLADE, KENT

THE two gold bracelets illustrated in Pl. XLIV were discovered together on 29 July 1965 at a depth of 2 ft. during building operations on a site lying between nos. 34 and 35 Swingate Close, Walderslade, Kent (51/767628).¹ At a subsequent inquest held at Chatham on 6 August the bracelets were declared Treasure Trove and, being of great archaeological interest, were acquired for the National Collection with the aid of a grant from the Christy Fund.

The undecorated bracelet (Fig. 1)² is of the familiar Irish Armstrong type 3 form,³ made from a solid bar of gold, round in section, with hollow trumpet terminals. Penannular in shape, its maximum external width across the hoop is 3.2 in. (8.1 cm.) and its weight is 252.05 gm.

The second bracelet (Fig. 2 and Pl. XLIV) is again penannular but of very different form. It consists of a solid ribbon of gold worked so that the outer face is convex and the inner slightly concave, with the terminals everted sharply outwards. The outer surface carries a heavy engraved and punched decoration. Along its length twelve double concentric circles are set within double engraved lines. At each end are two transverse rows of five small circles, probably made with a punch, with a single engraved line set immediately behind the everted terminals. Its maximum width across the hoop is 2.8 in. (7.2 cm.) and its weight 249.95 gm.

The origins and dating evidence for bracelets of Armstrong type 3 have been reviewed recently by Professor C. F. C. Hawkes.⁴ Stemming from the form of bracelet with solid expanded ends, the hollow trumpet terminals were developed under the influence of the dress-fastener. Hawkes argues convincingly that this development has already occurred by 750 B.C. and that the form survives into the sixth century B.C.

The decorated bracelet has a more complex history. This is a modified version in gold of the bronze bracelets of U cross-section with sharply everted terminals typical of the late Urnfield Culture of western and west-central Europe.⁵ In bronze these bracelets reach south-east England, occurring in the Shoebury⁶ and Minnis Bay⁷ hoards. The hollowing of the body was probably a conscious attempt on the part of the bronze-smith to save bronze while giving the object the outward appearance of a solid bracelet. Two bracelets in the Tisbury hoard, Wiltshire⁸ and bracelets in the two hoards from Bexley in Kent⁹ perpetuate this idea in gold, but the Walderslade example, made from a massive ribbon of gold, clearly defeats any such intention. This bracelet is unique, too, among British adaptations of the continental prototype in carrying decoration. Its concentric circle ornament is unmistakably north European in character, but though the

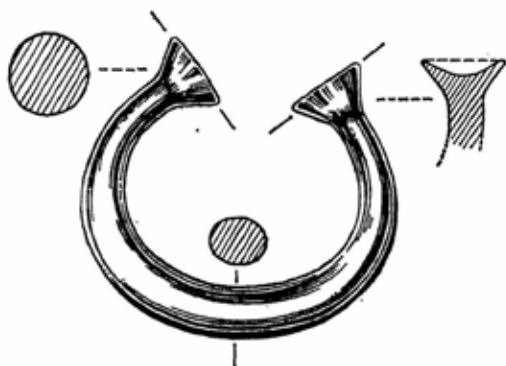


FIG. 1.

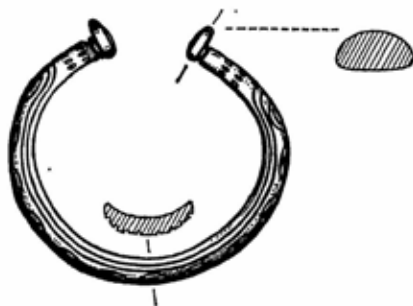
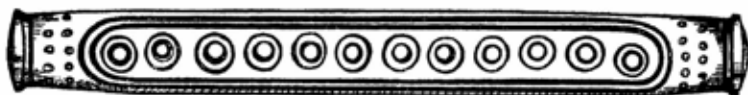


FIG. 2.

TWO GOLD BRACELETS FROM WALDESLADE

Fig. 1. Plain bracelet (1:2)

Fig. 2. Decorated bracelet (1:2)

inspiration for the design may stem from Scandinavia, its execution is in a non-Scandinavian technique. In the north concentric circle decoration has a long history but it is largely confined either to repoussé work, where it finds its finest expression on metal vessels made of gold,¹⁰ or fine tracery. Punched or cast decoration is also found occasionally, for example, on the hilts of flange-hilted swords,¹¹ but heavy engraving of the type used on the Walderslade bracelet does not seem to have been a feature of the Nordic school of metal work.

The plain bracelet from Walderslade is almost certainly an Irish export and, until evidence has been collected to the contrary, it seems reasonable to assume that the raw material for the second came directly or indirectly from the same source. It is by way of Ireland that the Nordic inspiration in the decoration is likely to have reached southern England. From about 800 B.C. Scandinavia exerted strong influence on the gold- and bronze-smiths of Ireland, seen not only in forms like the sunflower pin, or the dress-fastener derived from adaptations of the northern fibula,¹² but also in the adoption of fine concentric ornament in the Nordic style.¹³ The decorated bracelet is, however, unlikely to have been exported from Ireland as a finished product. Adaptations of late Urnfield bracelets of this type appear to be confined to southern England and are quite distinct from bracelets with expanded solid or hollow trumpet terminals of the type current in Ireland during the same period. The presumption must be that the bracelet is the product of a goldsmith working in southern England, probably some time within the seventh century B.C. responding to the stimulus of Urnfield types reaching southern England from France, and to northern tastes in decoration introduced from the west. The result is a handsome addition to the art of Prehistoric Britain.

I. H. LONGWORTH

¹ A preliminary note on the find has appeared in *Arch. Cant.* (1966), lxxx, pp. 283-4.

² I am indebted to Mr. P. Compton of the Sub-Department of Prehistory and Roman Britain for kindly supplying the drawings for Figs. 1 and 2.

³ E. C. R. Armstrong (1920), *Catalogue of Irish Gold Ornaments*, 71 and pl. xvi.

⁴ C. F. C. Hawkes and R. R. Clarke, 'Gahlstorf and Caister-on-Sea: Two Finds of Late Bronze Age Irish Gold', in *Culture and Environment* (1963), ed. I. Ll. Foster and L. Alcock, pp. 224 ff.

⁵ For full discussion of the origins of this type see Hawkes (*ibid.*), pp. 233 ff.).

⁶ *Inventaria Archaeologica*, 6th set (1958), G.B. 38. 2 (1).

⁷ *P.P.S.* (1943), ix, pl. xii, 41.

⁸ Hawkes, *ibid.*, pl. xi.

⁹ *V.C.H. Kent*, i (1908), p. 334.

¹⁰ e.g. from Mariesminde and Borgbjerg, J. Brøndsted (1962), *Nordische Vorzeit*, ii, S. 167, 169.

¹¹ Brøndsted, *op. cit.*, S. 172 and S. 173A.

¹² Hawkes, *ibid.*, p. 221.

¹³ e.g. on the Clones dress-fastener, T. G. E. Powell (1966), *Prehistoric Art*, figs. 163-4.

A CHINESE BRONZE FIGURE OF THE FOURTH CENTURY B.C.

THE bronze figure of a kneeling man reproduced on Pls. xxxviii and xxxix is one of the comparatively rare representations of the human figure made in China of the feudal period. A few pieces are known in which human forms are included in a scheme of ornament, but no great skill was spent on them.¹ The beginning of a more realistic tradition of sculpture, expressed in small, free-standing figures of bronze, can be traced in the decline of the feudal age, belonging approximately to the fourth century B.C. The best and best known of such pieces is that of two wrestlers or acrobats with joined hands, which recently entered the Museum from the collection of the late Captain E. G. Spencer-Churchill. But this work is quite exceptional; it was not until the later Han dynasty, in the first and second centuries A.D., that the human figure was satisfactorily modelled, in natural attitudes and even in the movement of dance. The majority of the pre-Han figures were made merely to be placed with other funeral gifts in great tombs, in prolongation of a practice descended at least from Shang times (c. 1500-1027 B.C.), when actual persons might be buried kneeling and holding the vessels and weapons with which they served their masters.

The bronze figure here described illustrates a moment in the slow development of pre-Han art when a conceptual standard of representation was being modified towards a species of realism, timid but clearly perceptible against the unadventurous feudal tradition. It is superior to other surviving specimens in the modelling of the face, and while others are of solid bronze, and seldom more than 6 in. high, this piece is skilfully cast of thin metal, and twice as large. The bronze is a stony grey-green, with a rough surface which suggests a dusting of sand adhering from the casting mould. The surface has also yellow patches of soil-stain, and a limey substance fills many of the pores of varying sizes which are present in nearly all of the metal. A laboratory examination has shown that the base of the figure is clay core covered by a cast skin of bronze about 1 mm. in thickness, which is almost wholly mineralized.² The arms have been broken off and the stamps flattened and coloured to resemble the rest of the body. In the latter process, or perhaps in an effort to attach the arms, some soft solder was used, and this still adheres in places to the surface of the clay core revealed by the break. Here and there (most regrettably on the chin) the flaws which were to be expected in so thin a casting have been made up afterwards, apparently with bronze.

The kneeling man is naked except for a head-dress. This consists of a band starting from a knob above the brow, parting to encircle the crown of the head, and joining to hang behind the head as a single piece, cut off square at the nape. On the top of the head, just behind the knob of the head-dress, there is a scar

in the metal where some projection seems to have broken away. Below the head the only anatomical detail is in the feet, on which the man is sitting. Here the toes are indicated summarily. The proportions of the figure are those of a dwarf, and the over-large face, with strong, narrow nose, big eyes, and prominent square chin, is that recognized by the Chinese of the Han Dynasty and earlier as typical of the inhabitants of Sinkiang and Central Asia. Among these were people of Iranian stock, which accounts for the European-like features of merchants, tumblers, ostlers, etc., appearing among clay-tomb figures from the Han to the T'ang period. But often the high cheek-bones and the set of the eyes shown in these statuettes suggest a Mongolian strain, as in the present figure. Here the ears are shown as mere spirals. They are perhaps meant also to be large and coarse, as occidental ears strike the Chinese.

The figure was formerly in the collection of Ch'en Jen-t'ao, in whose catalogue it is said to have been found at Ch'ang-sha.³ Near this town the capital of Hunan province, tombs ranging from the fourth century B.C. to the second century A.D. have yielded rich contents, including many strange effigies in polychrome wood.⁴ But hitherto no metal figures have been reported from this district. Some comparable statuettes of bronze have, however, been discovered elsewhere recently in the course of excavations. The one most closely resembling the British Museum figure was found at Chung Chou Lu near Loyang in Honan, and assigned by the excavators to their fourth division of the Eastern Chou period.⁵ The date of this archaeological division remains uncertain, being placed by the excavators in the fifth century B.C., but by another authority in the first half of the fourth century B.C.,⁶ which on the whole appears to be more probable. It is to the latter date that we provisionally assign the bronze servant of the British Museum.

The proportions of the Chung Chou Lu figure, which also is naked, are more normal, less dwarf-like. On the head is a protuberance corresponding to that on the head-dress of the British Museum figure, but the rest of the head-dress is not shown in the photographs, and perhaps is not visible on the corroded surface of the original. The face is too obscured by the corrosion for one to be certain whether a foreigner or a Chinese is intended.

The only comment on nakedness to be drawn from ancient Chinese writing is merely that to unclothe oneself denoted the last degree of self-abasement and of respect towards a superior. In the *Li chi* (*Hsiao t'ê sheng*) it is said that the salutations in order of submissiveness are the bow, the bow with the head to the ground, and the baring of the body. In the *Shih chi* (*Ch'u shih chia*) we read that the Count of Cheng went to greet a superior with his body bare and leading a goat. But these instances are less relevant here than the fact that tumblers, acrobats, and dwarfs are portrayed naked in the clay-tomb figurines of the Han period. The earlier bronze figures represent exotic servants of similar origin.

Probably the hands of the British Museum figure held a cup or some such

object. There is a class of bronze figures of the Han period or a little earlier, which hold in their hands cups, or short tubes or sockets, intended to support the stems of lamp-trays. These figures, all male, wearing close-fitting coats descending to the knees, opening down the front with a left-over-right overlap and belted in at the waist. The best-known piece is a kneeling man in the William Rockhill Nelson Gallery of Art.⁷ In the right hand is a short tube placed vertically, and a corresponding socket is attached to the base immediately beneath.⁸ Recent excavations near Chu Ch'eng in Shantung have produced a complete lamp-stand, with two trays held by long stems fixed in sockets held in the man's hands;⁹ and from the site of the Lower Capital (Hsia tu) of the state of Yen, in Hopei province, comes a stiffly standing figure of a man with coat descending to the ankles,¹⁰ holding a single lamp socket with both hands before him (Pls. XL, XLI). The last figure wears a skull-cap held by bands beneath the chin and around the back of the head, in the manner of the courtier's cap of later times, and more elaborate than the head-gear of the British Museum's piece. The collar and hems of the coat are painted red; the belt is vermilion and attached with a hook of the kind represented in the numerous bronze specimens of the late Chou period. We may assign this lamp-holder to the fourth or the first half of the third century B.C.

No less than six bronze serving men, varying in height from 4 to 10 in., were acquired at Chin Ts'un in Honan and published by Bishop White as part of the contents of the great tombs in which so many splendid objects were buried.¹¹ All of them are squatting on their heels, four of them raised by square bases. One holds a short tube in each hand, the others clasp a single tube with both hands, and those which are furnished with bases have on these a corresponding socket. Although the stems and lamp-trays have not been preserved with these figures, it can hardly be doubted that their function was similar to that of the Chu Ch'eng figure.¹²

The Chin Ts'un and the Chu Ch'eng statuettes are dressed in the same plain coat, a garment not unlike the coats worn by the pottery grooms with horses made in the T'ang dynasty. It seems to have been the normal dress of servants in the great houses of north China in the feudal period as well as in Han times and later. The only female lamp-holder is another bronze figure recovered at Chin Ts'un. It shows a girl of stocky build holding tubes in her hands in which short broken lengths of the stems for lamp-trays still remain. Her dress appears to be quilted, and to have a cape on the shoulders; the face is carefully and realistically modelled, with Mongol features.

This lamp-girl and the athletic young man of the Nelson Gallery are superior in realism and animation to the stock figures of the kneeling servants, naked and clothed, and give perhaps a truer idea of what the sculptor was capable of. Of like interest is another male lamp-holder, complete with his lamp, belonging to the British Museum (Pl. XLII).¹³ Unfortunately, the corrosion of the surface obscures

some details. The long coat, closed to the right, is tied in at the waist by a belt, but the fastening is not clear: two ends hang down the front, so that the normal belt-hook does not appear to be used. One clear patch of the surface shows that the coat is decorated with a pattern of lozenges with spirals (i.e. a variant of the common ornament used on bronzes of all kinds). The double hem indicates a skirt worn beneath the coat. On the head is a courtier's cap with side flaps, the feet are booted, and a sword—furnished with the disk terminal of the grip familiar from many surviving swords—is worn in a sheath at the left side of the belt. The lamp rises like a flower from four sepals, and is covered with the spiral-and-hook of the predominant bronze ornament of the fifth-third centuries B.C. The shape copies one of the common bronze vessels of the time. The circular stand is filled with two winged tigers executed in openwork. For this lamp a date in the fourth century B.C. is most probable.

WILLIAM WATSON

NOTE: Since this article was written, I had the opportunity of seeing a pair with this figure which is now in the Avery Brundage collection and exhibited in the de Young Museum, San Francisco. This figure, B60B17, still retains arms lifted parallel with the head. However they appear to be of quite different texture from the rest of the figure and I would think are certainly restorations. The figure is almost the same height (11 inches) but rather less well preserved, being marred by the presence of virulent patches of diseased bronze. The features are similar but not identical, a notable difference being the far clearer definition of the eyebrows. None the less it would seem clear that these two figures were found together, and it may be surmised that originally they supported a tray or receptacle between them. This note is added in the absence of Professor Watson with the Thai British expedition during January and February 1967.

BASIL GRAY

¹ Cf. *Loyang Chung Chou Lu*, Institute of Archaeology of the Academy of Sciences, Peking, 1959, p. 105, pl. 69, 1.

² The figure (1962-2-14-1; Ht. 10½ ins.) appears to have been cast in a two-piece mould. Numerous square holes in the head suggest that chaplets were used to secure the core in position, the resulting faulty surfaces being cut out later and made good. Other repairs of small holes on the figure may have been occasioned in the same way. The metal skin is so thin that it was evidently never intended to remove the core. The figures from Chin Ts'un were also cast over clay cores which remain inside them.

³ Ch'en Jen-t'ao, *Chin Kuei lun-ku ch'u-chi*, Hong Kong, 1952, p. 23, no. 5, fig. 8.

⁴ Cf. William Watson, 'A Grave Guardian from Ch'ang Sha', *B.M.Q.* xvii (1952), pp. 52-56.

⁵ In Tomb no. 2717; see *Loyang Chung Chou Lu* (ut supra), p. 111, pl. 70.

⁶ Lin Shou-chin, 'Tung-Chou-shih t'ung-chien ch'u-lun', *K'ao ku hsieh pao*, 1962, no. 2, p. 77.

⁷ *Handbook of the Collections in the William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts*, Kansas City, 1959, p. 174.

⁸ The left hand is missing, but there is no corresponding socket on the base, so we presume that only one lamp stem was held.

⁹ Chi T'ao, 'Shantung-shêng p'u-ch'a wên-wu chan-lan chien-chieh', *Wen wu*, 1959, no. 11, pp. 30 and 31.

¹⁰ Hobei-shêng wên-hua-chü wên-wu kung-tso-tui, 'Chan-kuo chung-wan Yen Hsia-tu yi-chih nei fa-hsien yi-chien Chan-kuo shih-tai ti t'ung jen-hsiang', *Wen wu*, 1965, no. 2, p. 43.

¹¹ W. C. White, *Tombs of Old Lo-yang*, Shanghai, 1934, pls. lxxvi-lxxxii.

¹² The Ch'u Ch'eng figure retains both its lamp-trays; only a lamp-bearer found at Lach-tru'ong, North Vietnam, is similarly complete. The latter is of the later Han dynasty (first-second centuries A.D.) and has exuberant ornament in notably un-Chinese taste (see O. R. T. Janse, *Archaeological Research in Indo-China*, vol. 1, Cambridge, Mass., 1947; pls. 8-10). The Ch'u Ch'eng lamp-bearer is ascribed to the Han period in the publication, but is more likely to be of the fourth or the early third century B.C.

¹³ R. S. Jenyns, 'Two Chinese Bronzes', *B.M.Q.* xi (1937), no. 3, pp. 114-115, pl. xxixb.

AN EARLY INDIAN BRONZE FIGURE

THE art of bronze-casting in India is only represented by large and continuous series from the seventh century A.D. onwards. Of pre-Gupta north India, that is, before the fourth century A.D., virtually nothing has survived. The material from the Deccan, however, is a little richer. It includes the famous hoard from the Brahmapuri Mound¹ at Kolhapur City, which contains several imported Roman bronzes—a Poseidon, a Perseus and Andromeda emblem, a fine jug, and separate handle of a jug—all datable within the first and second centuries A.D. Of the Indian bronzes the most important are an impressive group of a kneeling elephant with four riders, two toy carts, a hanging lamp with an ornamental elephant-head hook, and an *appliqué* figure of a lion with beaked eagle's head, pierced with two holes for attachment to some base. The hoard also contains six thin bronze square plaques of auspicious symbols with tiny holes at all four corners for pinning to a base. All of these bronzes are, doubtless, of Deccan origin and of the second century A.D. Two other bronzes have a claim to the same provenance and date: a small plaque of two girls in the Baroda Museum² and an elephant in a private collection in England.³ Finally, there is the small male figure holding a bow, probably the hero Rama, excavated at Nagarjunakonda and of the second half of the third century A.D. or a little later.⁴

The Museum has recently acquired a bronze *appliqué* female figure which may be added to this small group (Pl. XLIII). The figure,⁵ apart from the arms, is hollow cast, presumably by the *cire perdue* method. The arms, or the wax models for them, were presumably made in two-piece moulds. Possibly they were pre-cast, and inserted into the mould for the body when the latter was cast. The upper part of the head and crown has certainly been cast on, apparently around two iron pins, both of which are visible as patches of rust on the crown and one of which can clearly be seen inside the back of the head. The union between the two parts has been filled by four fragments of cast bronze hammered into an enlarged cavity along the line of junction. All three parts of the figure appear to have been made of similar metal which has corroded in a similar manner and to a similar depth. In particular, the crown appears to be of no later date than the body. Details of the draperies hanging from the hips, of the rosette on the vestigial 'garland' immediately above the proper right upper arm, and the necklace, bracelets, and anklets have been sharpened by a tracer, but the beaded belt may have been engraved. The drapery at the right hip was cast too small and has been extended by beating out. This beating and the tracing on the drapery antedate the corrosion processes.

The figure wears a crown or cap of distinctive type. It consists of a circular bandeau to which is attached a half or three-quarter rosette above either ear. To this bandeau is joined by close-set beaded strings a smaller circlet, through which

the hair is drawn into a kind of crest. This type of crown, with and without the rosettes, is found on a certain group of kaolin terracotta figures, examples of which have been discovered at several sites on the main north-west to south-east trade route across the Deccan, at Nevasa, Paithan, Ter, Kondapur, and Nagarjunakonda. No moulds have yet been excavated, and the place or places of manufacture are unknown, but the largest haul is from Kondapur.⁶ On the terracottas the cap seems to be worn exclusively by men: this applies also to its appearance on the stone sculptures of Nagarjunakonda of the second half of the third century A.D., where the cap⁷ and flamboyant confections in this mode are frequently depicted. A lock of hair, drawn from beneath the cap, falls on either shoulder. The earrings are made up of three plain rings, a fashion often shown on the terracottas and occasionally on the sculptures of Nagarjunakonda.⁸ Two necklaces are worn. The shorter, now abraded, seems to consist of three strands supporting a serpentine ornament of some kind. The longer, a single, beaded strand, falls between the breasts and supports a large circular medallion. The long, single, beaded necklace is found on the sculptures of the Karla caitya cave,⁹ and the circular medallion on the Kondapur terracottas and at Nagarjunakonda.¹⁰ On the upper arms is worn a single, plain band, on the wrists a type of sleeve bracelet similar to those worn during the Middle and Late Phases at Amaravati and at Nagarjunakonda and identical with those on the Nagarjunakonda bronze Rama already mentioned. The anklets, a close-fitting sleeve together with a single, heavy, ring, are occasionally found in the Middle Phase at Amaravati and are very common in the Late Phase and at Nagarjunakonda.

The dhoti, worn high on the hips, is pulled down to the three-strand, pearled belt, thus featuring the belly, and is allowed to hang over the concealed clasp of the belt in a pouch-like fold. A sash, which passes through the fold, is knotted symmetrically at both hips. In either knot is pierced a hole, presumably for attachment to a base. The closest parallel to the treatment of the dhoti and girdle is probably the large-scale female figures on the screen of the caitya cave at Karla.¹¹ It is also frequently found in the Late Phase at Amaravati and at Nagarjunakonda. The sash, when worn, is usually knotted at one hip only and allowed to fall in long folds, which are often caught up in the hand. The symmetrical treatment on our figure was presumably necessary to provide the means of attachment to the base. It is interesting to see, on a well-known Begram ivory, a girl securing the sash to another's waist.¹² Indeed, the treatment of dhoti, belt, wristlets, and anklets on the Begram ivories and of dhoti and belt on the famous Taxila ivory comb is very close to that on our figure. Since, however, the provenance of the ivories is debatable, though the Deccan is perhaps the strongest candidate, it would be better not to use them as evidence. Over the shoulders of the figure runs a smoothly curved garland, oval in section. Part of its binding and a single floral rosette remain just above the proper right arm. This undulating garland

was presumably supported over the shoulders of a row of female figures with perhaps heavy swags in between, something in the manner of the Gandhara friezes or Amaravati coping slabs. The British Museum figure, like the *appliqué* bronzes in the Brahmapuri hoard, probably formed part of the decoration of a wooden or ivory box or throne.

The provenance of our figure is clearly the Deccan, but it would be difficult to be more precise. Though it shares all its details of costume and jewellery, less the crown, with the Late Phase at Amaravati and with Nagarjunakonda in the south-east Deccan, it seems to be closer in actual style to the large female figures on the screen of the Karla caitya cave in the north-west Deccan. It could, of course, like the kaolin terracottas, have been cast anywhere along the trade route across the Deccan plateau connecting the two artistic centres. Though it would be possible to argue that our figure was as early as the Karla caitya, that is, late first or early second century A.D., it seems best, until more evidence is available, to relate it chronologically with the Late Phase at Amaravati and at Nagarjunakonda and to place it in the third century A.D.

I would like to hazard a suggestion regarding the function of the bronze elephant with riders from the Brahmapuri Mound. In the same hoard was also found a circular grooved 'base' decorated with concentric mouldings, in the centre of which is bored a small hole. Underneath the stomach of the elephant is the stump of a broken peg. The elephant group nicely fits the hand. Possibly it formed the handle to the circular 'base', which may have been the lid to a bronze jar. Denys Haynes informs me that he sees no reason to claim the 'base' as Roman.

DOUGLAS BARRETT

¹ Karl Khandalavala, 'Brahmapuri', *Lalit Kala*, no. 7, April 1960.

² B. L. Markad, 'Amaravati Bronzes', *Journal of Indian Museums*, vol. vi (1950).

³ Douglas Barrett, 'An Early Indian Toy', *Oriental Art*, vol. iv, no. 3.

⁴ C. Sivaramamurti, *South Indian Bronzes*, New Delhi, 1963, pl. 2a.

⁵ Registration no. 1963, 2-15, 1. Height: 6½ in.

⁶ Ed. G. Yazdani, *The Early History of the Deccan*, Oxford, 1960, pl. liv (c). Others with full rosettes on the bandeau are in the Archaeological Museum of Hyderabad.

⁷ *Memoirs of the Archaeological Survey of India*, no. 54, pl. xxxiv (a), and no. 71, pls. xi (a) and xvi (a).

⁸ *Ibid.*, pl. ix (a).

⁹ Douglas Barrett, *A Guide to the Karla Caves*, Bombay, 1957, pls. x and xi.

¹⁰ *Memoirs of the Archaeological Survey of India*, no. 54, pl. ix (c) and (d).

¹¹ Douglas Barrett, *ibid.*, pls. v, vii, and xii.

¹² J. Hackin, *Nouvelles recherches archéologiques à Begram*, Paris, 1954, fig. 30.

LIST OF ACQUISITIONS

DEPARTMENT OF MANUSCRIPTS

Acquisitions, January to June 1966¹

Chronicle of William Thorne, monk of St. Augustine's, Canterbury; early 15th cent. Add. MS. 53710.

Map of Ireland, etc., by Daniel Augustus Beaufort; 1792. Add. MS. 53711 A, B.

Autograph drafts of poems by Edmund Blunden; 20th cent. Add. MS. 53712 A, B.

Autograph and typewritten drafts of poems by Drummond Allison; 20th cent. Add. MS. 53713. *Presented by Edward Lucie-Smith, Esq., through the Arts Council.*

Typescript and draft of *The Wasp-Woman*, by George Macbeth. Add. MS. 53714. *Presented by Edward Lucie-Smith, Esq., through the Arts Council.*

Correspondence and papers of John Tyndall, F.R.S. (1820-93). Add. MSS. 53715, 53716. *Presented by T. S. Blakeney, Esq., through the Friends of the National Libraries.*

Incidental music by Norman O'Neill, mostly autograph; 20th cent. Add. MSS. 53717-20. *Presented by Mrs. Yvonne Hudson, daughter of the composer.*

Autograph music by William H. Henley and transcripts by him of music by Heinrich Ernst, the violinist; 20th cent. Add. MSS. 53721, 53722. *Presented by Sydney Twinn, Esq.*

Autograph songs by Henry Lawes (formerly Loan MS. 35); c. 1630-50. Add. MS. 53723. *Purchased from the Shaw Fund.*

Official papers of Sir Charles Fellows (1799-

1860), excavator of the Lycian marbles. Add. MS. 53724. *Transferred from the Director's Office.*

Manuscripts of or relating to Bulstrode Whitelocke (1605-75). Add. MSS. 53725-8. Including (53726) the long-lost first volume of his autobiography, 'Annales of my Life'.

Book of Common Prayer, 1639, with manuscript revisions, c. 1661-2. Add. MS. 53729.

Autograph poems and drafts by Laurence Binyon, Canon Andrew Young, Stevie Smith, and William Plomer; 20th cent. Add. MSS. 53730-3.

Unpublished autograph music by Sir Charles Villiers Stanford (1852-1924). Add. MS. 53734. *Presented by Dr. Howard Ferguson.*

Sir Arnold Bax, 'Moy Mell', for two pianos (published 1917). Autograph. Add. MS. 53735. *Presented by Dr. Howard Ferguson.*

Kontakion in twenty-four alphabetic stanzas in honour of St. Demetrius Myrobletes; 18th cent. Greek. Add. MS. 53736. *Presented by J. E. Brownlow, Esq.*

'The Memory Monitor or Instruction Clock' by Joseph Taylor of Newington Butts; early 19th cent. Add. MS. 53737. *Transferred from the Department of British and Mediaeval Antiquities.*

Letters to Capt. Oswald Moreton Frewen, R.N., from Lord Jellicoe and Sir Hugh

¹ The following list includes manuscripts incorporated into the collections between January and June 1966. The inclusion of a manuscript in

this list does not necessarily imply that it is available for study.

Evan-Thomas, about the Battle of Jutland; 1920-7. Add. MS. 53738. *Bequeathed by the recipient and previously reserved.*
 Autograph musical compositions by Denis ApIvor; 20th cent. Add. MSS. 53739-66. *Presented (except for 53745, 53746, 53747, 53755) by the composer.*
 Letters to the Dutch violinist and composer Benno Hollander (1853-1942). Add. MSS. 53767-70.
 Autograph full score of the opera *Midsummer Marriage*, by Sir Michael Tippett (first performed 1955). Add. MS. 53771.
 Autograph notebook of W. H. Auden; c. 1947-65. Add. MS. 53772.

Autograph literary works and drawings of Keith Castellain Douglas (1920-44). Add. MSS. 53773-6. *Purchased with the aid of a grant from the Friends of the National Libraries.*
 Memorandum and account-book of Nathaniel Noel relating to purchases for the Harley Library; 1715-29. Egerton MS. 3777.
 J. Ritson, *Ancient Songs* ... 1790; the printed work, with manuscript additions by Sir Frederic Madden. Egerton MS. 3778.
 Miscellaneous documents supplementing the Heath and Verney Papers (Egerton MSS. 2978-3008); 17th cent. Egerton MS. 3779.

DEPARTMENT OF ORIENTAL PRINTED BOOKS AND MANUSCRIPTS

Selected Acquisitions, January to June 1966

I. AMHARIC, ARABIC, AND LATIN MANUSCRIPT

Theoriam linguae Aethiopicae dictae: Amhararum complectens. Amharic grammar of unknown authorship, written in Latin. This is apparently an original work of the mid 18th cent. by a German or an Italian. It is followed by Grammatica lingua Arabica, an Arabic grammar in the same hand and evidently of the same authorship as the above. Dated 1742. (Or. 12996.)

II. ORIYA MANUSCRIPT

A manuscript consisting of eighteen strips of palm-leaf joined by sewing at the long sides. Sixteen of the strips are covered with text and illustrations. In each of the centre portions of strips 6-15 there is an additional semicircular piece of palm-leaf inscribed in the Oriya character with a Sanskrit verse from the Gīta-govinda by Jayadeva, invoking an avatar of Vishnu. All ten avatars are thus

commemorated. The remainder of the manuscript is covered with miscellaneous illustrations and text passages. Probably early 19th cent. (Or. 13001.)

III. PERSIAN MANUSCRIPTS

The first volume of the Akbar-nāmeḥ, a history of the reign of Akbar, written by Abu'l-Faẓl ibn Muḃārak. This copy was prepared for the royal Mughal library in three volumes of which the remaining second and the surviving portion of the third are now in the Chester Beatty Library. There is no colophon but a note at the foot of one of the miniatures mentions the forty-ninth regnal year of Akbar which corresponds to A.D. 1603. With thirty-nine of the original fifty miniatures, all bearing reliable attributions to leading artists of the Mughal court. Three of the names, however, are otherwise unknown. Calligraphic Nasta'liq. (Or. 12988.)

Ajā'ib ul-buldān. Selected passages from the Rauzat ul-ṣafā of Mīr Khvānd which deal with the marvels of creation, compiled for the Vizier of Bistām and copied by Ibn Muḥammad Ghulām 'Alī Shīrāzī in 1240/1824-5. With twenty-three drawings of good quality which would seem to be of a later date. Nasta'liq (Or. 12995.)

Kitāb i Sharḥ ul-vāṣilīn va tauṣīf ul-jāhilīn. The seventh part of a large religious poem entitled Bayān i ḥaqā'iq i aḥwāl i Sayyid ul-mursalīn written by Jamālī i Ardīstānī in 876/1471-2. Copied in a neat Nasta'liq hand towards the close of the 15th cent., probably in Turkey. (Or. 12999.)

IV. TURKISH MANUSCRIPTS

A translation of the Tazkirat ul-auliya of 'Attār into Chaghatay Turkish made by Shāh Darvīsh ibn 'Alī Shāh in 929/1522-3. Copied in a calligraphic Ta'liq, probably during the first half of the 16th cent. The first folio is missing. (Or. 12989.)

Cevāhir el-aṣḍāf. A short commentary on the Qur'ān made by order of Ebū'l-Feth İsfendiyār of the Cāndāroğulları Dynasty for his son İbrāhīm. Neskhī with all the vowels. Probably 16th cent. (Or. 12991.)

Meṣā'ir ül-ṣu'arā. Lives of the poets by 'Ashīq Çelebi. Copied in neat calligraphic Ta'liq, probably during the first half of the 17th cent. The first folio has been restored. (Or. 12992.)

DEPARTMENT OF PRINTS AND DRAWINGS

Acquisitions, January to June 1966

GENERAL

The De La Rue Collection of playing cards has been placed on indefinite loan by the Board of Directors of the De La Rue Company Ltd. This important Collection contains examples of European playing cards from the 15th cent. until the present day, and includes some Oriental packs.

I. AMERICAN SCHOOL

IRENE ARONSON (b. 1918). *Battersea Bridge* 1965. Lithographs. One impression in black and white. One impression artist's proof in colour. *Presented by the artist.*

II. BRITISH SCHOOL

ANON. ENGLISH (c. 1840-5). *Ballet Theatre, Vauxhall Gardens*. Black wash with some water-colour and body-colour. *Purchased.*

WILLIAM BLAKE (1757-1827). *Lucifer and the Pope in Hell*. Line engraving. (Geoffrey

Keynes; *Engravings by William Blake. The separate plates*, no. xiii.) *Purchased.*

ELIZABETH (THOMPSON), LADY BUTLER (1850-1933). *Four Sketch-Books. Presented by the Hon. Sir Steven Runciman, F.B.A.*

HUGH R. EASTON (1906-65).

Studies of Men Boxing. Pen.

Studies of Heads and Men Boxing. Black chalk.

Standing Man. Black chalk.

Male Nude. Pen and brown wash.

Presented by Dr. J. H. Easton.

HESTOR FROOD (b. 1882). Album containing one etching and twelve drawings and water-colours of *Tithe Barns*. *Presented by the artist.*

JOHN EVAN HODGSON (1831-95). Five drawings including one with an inscription on the verso *Design for a New National Gallery in Trafalgar Square . . . 1853*. Pen and ink. *Purchased.*

EDWARD HULL (fl. 1827-77). *A Travelling*

Carriage in Germany or Austria. c. 1845. Water-colour. Presented by Mrs. Campbell Ellis in memory of her sister Miss Beryl Hilton.

FREDERICK NASH (1782-1856). *Durham Cathedral, the Galilee Chapel. Water-colour. Purchased.*

SAMUEL PALMER (1805-81). *An unrecorded sketchbook, dated 1819, containing twenty-eight leaves with annotated sketches of landscapes and cloud formations. Black lead, water-colours and tinted wash. Purchased.*

SIR GEORGE SCHARF (1820-95). Volume containing twelve pencil drawings to illustrate *The Book of Tobit*, based on the Assyrian reliefs in the British Museum. *Purchased.*

LORD HENRY SCOTT (1832-1905). *The temple of Horus and the town of Edfu. The temple of Luxor with Karnak to the left. Water-colours. Presented by Miss I. O. J. Gladstone.*

III. DUTCH SCHOOL

LEONARD BRAMER (1596-1674). Recto: *The Four Fathers of the Church and other Saints in Glory. Verso: Musical Angels surrounding a ring of Cherubs in the Clouds. Grey wash and water-colour. Purchased.*

IV. FRENCH SCHOOL

ANONYMOUS 18th cent. *Figure of a man Drawing. Red chalk. Purchased.*

ALEXANDRE-MARIE COLIN (1798-1875). *Spanish costume studies. Black chalk and brown ink.*

Oriental heads and figures. Pen and brown ink with wash.

Historical Composition. Pen with brown ink and pencil.

Portrait of a Lady, dated 1818. Pencil. Purchased.

V. GERMAN SCHOOL

AUGUST LOEFFLER (1822-66). *A View of the Acropolis at Athens. Water-colour, signed with monogram. Purchased.*

JULIUS SCHNORR VON CAROLSFELD (1794-1872). *A Roman Pilgrim. Pencil. Purchased.*

HANS SPRINGINKLEE (c. 1490/5-c. 1540?). *Beheading of St. Barbara. Woodcut (T. D. Passavant, *Le Peintre-Graveur*, iii, pp. 205, no. 260). Purchased through the National Art-Collections Fund from the Campbell Dodgson Fund.*

VI. ITALIAN SCHOOL

CHERUBINO ALBERTI (1554-1615). *Study for a fresco in the loggia of the Palazzo Ruggieri, Rome. Pen and brown ink and blue wash. Purchased.*

FEDERICO BAROCCI (c. 1535-1612). *The Adoration of the Shepherds. Pen and brown ink, over stylus underdrawing, with a little black chalk. Purchased.*

AURELIO LOMI (1556-1622). *Sheet of Studies. Black chalk. Presented by Philip Pouncey, Esq.*

GIULIO ROMANO (1492 or 1499-1546). *The Entombment. Pen and brown ink and wash. The arch of the grotto drawn in black chalk. Squared in black chalk. Purchased.*

DEPARTMENT OF COINS AND MEDALS

Notable Acquisitions, January to June 1966

Bronze coin of Mesopotamia with reverse imitated from Roman coins of Antioch and obverse inscribed in Aramaic, probably reading URUD (= Orodes), c. A.D. 100. *Reg. no. 1965, 12, 4. Purchased.*

Bronze coin of the Roman colony Cremna in Asia Minor, showing the empress Herennia Etruscilla and members of the imperial family. A.D. 249-51. *Reg. no. 1965, 12, 4. Purchased.*

Besant of Amaury I of Tyre, A.D. 1306-10. *Reg. no. 1965, 12, 8. Purchased.*

Silver gros of Jacques II of Cyprus, A.D. 1460-73. *Reg. no. 1965, 12, 8. Purchased.*

Billon coin of Bohemund I of Antioch, A.D. 1098-1111. *Reg. no. 1965, 12, 8. Purchased.*

Gold Flemish imitation ryal with countermark of Riga, c. 1585. *Reg. no. 1966, 1, 1. Purchased.*

Gold morabitino of Sancho I of Portugal, A.D. 1185-1211. *Reg. no. 1966, 2, 3. Purchased.*

A set of Libyan coins dated 1965. *Reg. no. 1966, 3, 3. Given by A. J. Mouzughi, Esq., Bank of Libya, Tripoli, Libya.*

Aureus of the Emperor Galerius from the mint of Siscia. A.D. 305-11. *Reg. no. 1966, 3, 4. Purchased.*

Second-known specimen of a Britannicus/

Nero bronze coin attributed to Hippo Diarrhytus. *Reg. no. 1966, 4, 1. Given by Dr. Michael Grant, O.B.E., Vice-Chancellor of the Queen's University, Belfast.*

A collection of School and Society medals, tickets, and tokens. *Reg. no. 1966, 4, 3. Given by W. E. Watts, Esq., 10 Greenway, Seaton, Devon.*

A gold coin of Pope Paul II, A.D. 1464-71. *Reg. no. 1966, 5, 3. Purchased.*

A solidus of Justin I (Glendining Sale, 17 June 1964, lot 264). *Reg. no. 1966, 5, 4. Given by an anonymous donor.*

The Hartford (Huntingdonshire) Treasure Trove of 1108 English and other silver coins of the period from Edward III to Henry VII. *Reg. no. 1966, 6, 3. Purchased.*

Three Tibetan inscribed silver ingots, early 20th cent. Paid as house rent by 13th Dalai Lama in Darjeeling, India, whilst in temporary exile from Tibet in 1910. *Reg. no. 1966, 6, 6. Given by Mrs. Beatrice Hobday, 4 St. John's Road, Hythe, Kent.*

A bronze coin of Carausius, emperor in Britain, A.D. 286-93, with jugate busts of the emperor and sun-god. *Reg. no. 1966, 6, 7. Purchased.*

A gold quarter-leone of Sierra Leone, new issue dated 1966. *Reg. no. 1966, 7, 7. Purchased.*

DEPARTMENT OF EGYPTIAN ANTIQUITIES

Acquisitions, January to June 1966

1. 117 objects purchased from the Northwick Park Collection of the late Captain E. G. Spencer-Churchill (66721-837), including a figure of a frog in black porphyry (66837, length 12 in., Protodynastic Period c. 3100 B.C.); a brown quartzite pair statue of man and wife (66835, height 12½ in., Twelfth Dynasty, c. 1800 B.C.); a black granite head of an official (66836, height 6 in., Eighteenth Dynasty, c. 1400 B.C.); a bronze polytheistic figure in the form of a striding archer, double-headed (66821, height 7½ in., Ptolemaic Period, c. 300 B.C.); amulets and beads in gold and semi-precious stones from the jewellery of three of the queens of Tuthmosis III (66827, Eighteenth Dynasty, c. 1450 B.C.).
2. Fragment of limestone relief with deceased, possibly a chief measurer Tjuro, reciting a standard prayer before Osiris Khentiamentiu (1829, Nineteenth Dynasty, c. 1200 B.C.).
3. Faience *shabti*-figure of Nespaneferho (66715, height 5½ in., Twenty-first Dynasty, c. 1000 B.C.), faience *shabti*-figure of Ankhwehemibre son of Shepenbastet (66716, height 4¾ in., Twenty-sixth-Twenty-seventh Dynasties, c. 500 B.C.) and blue-glazed faience amulet in the form of a human-headed heart (66717, height 2¼ in., New Kingdom, c. 1200 B.C.).
4. Upper part of a black-granite figure of an official wearing collar of gold formerly in the MacGregor Collection (66718, height 6¼ in., Late Eighteenth Dynasty, c. 1400 B.C.).
5. Blue faience *shabti*-figure inscribed with the name Mkakre(?) (66719, height 4¼ in., Twenty-first Dynasty, c. 1000 B.C.). *Given by R. W. Smith, Esq.*
6. Pottery stamp with the name 'great mansion' (66720, 1½ in. by 2¼ in., Early Dynastic Period, c. 2800 B.C.).
7. Painted wooden stela of the lady Tamit, daughter of the scribe Tjaïenhesret and Esmut (66842, height 15½ in., Late New Kingdom, c. 850 B.C.).
8. Limestone stela inscribed with standard prayer to Osiris for Pediesi son of Ankharsiesi and Tjaïesi (66843, height 18½ in., Ptolemaic Period, c. 300 B.C.).

DEPARTMENT OF ORIENTAL ANTIQUITIES

Acquisitions, July 1965 to June 1966

CHINA

Antiquities

- Porcelain potiche and cover. Persian figure in underglaze blue. Ht. (with lid) 19 in. Probably Shun Chih period (1644-61) (1965, 7, 26, 1).
- Brown lacquered wooden writing brush and cover inlaid with mother-of-pearl. Length (with cover) 11.2 in. Wan Li period (1573-1619) (1965, 7, 27, 1).

Bronze axle-cap with buckle-like swivel attachment. L. 2¾ in. 5th-4th cent. B.C. (1965, 7, 27, 2).

Bronze axle-cap and linch-pin, with a curving serrated blade projecting from it. L. 11½ in. 5th-4th cent. B.C. (1965, 7, 28, 1).

Glass snuff-bottle painted inside in colours with scenes from the Three Countries Romance. Signed Mêng Tzû-shou. Ht. 3 in. Dated 1898 (1965, 7, 31, 16).

Square copper saucer enamelled in colours with a scene of tavern, river, and mountains. Diam. 3 in. Canton enamelware, 18th cent. (1965, 7, 31, 17).

Pair of quatrefoil copper dishes enamelled with patterns in colours. Diam. (each) 4.6 in. Canton enamelware, 18th cent. (1965, 7, 31, 18-19).

The above four items *bequeathed by Mrs. W. W. Acworth.*

Bronze steamer of the *hsien* form. Ht. 18 in. 2nd-1st cent. B.C. *Brooke Sewell Fund* (1965, 10, 13, 1).

Porcelain dish decorated in red and green enamels with phoenix and flowers. Diam. 14½ in. Export ware, c. 1600 (1965, 10, 14, 1).

Miniature three-colour glazed pottery bowl. Diam. 2 in. T'ang Dynasty. *Presented by H. Fagan, Esq.* (1965, 10, 15, 1).

Small white-glazed porcelain jar with heart-shaped panels. Ht. 2 in. Tehua ware from Fukien, 14th cent. *Brooke Sewell Bequest* (1966, 2, 14, 11).

Porcelain bowl and cover with raised pattern under the white glaze. Diam. 3.2 in. Tehua ware, 14th cent. *Brooke Sewell Bequest* (1966, 2, 14, 12).

Fragment of a porcelain bowl decorated in enamels and underglaze blue. Diam. 8½ in. Export ware, late 16th cent. (1966, 2, 15, 1).

Badly cracked porcelain bowl decorated in green enamel and underglaze blue. Diam. 5.1 in. Export ware, late 16th cent. (1966, 2, 15, 2).

Fragment of a porcelain bowl decorated in underglaze blue. Diam. 6½ in. Export ware, early 16th cent. (1966, 2, 15, 3).

Two fragments (*a* and *b*) of a porcelain bowl decorated in white on a blue ground. (*a*) L. 6½ in. (*b*) L. 5.3 in. Export ware, early 16th cent. (1966, 2, 15, 4).

The above four items, from Thailand, *presented by R. S. Fenyns, Esq.*

Bronze sword inlaid on both faces of blade with a pattern in tin-enriched bronze. L. 21¾ in. incl. hilt 3½ in. Blade 1.85 in. wide. 4th cent. B.C. *Brooke Sewell Bequest* (1966, 2, 22, 1).

Pottery urn with narrow neck and ring handles, painted with spiral decorations. Ht. 15 in. Kansu, Pan Shan type, Neolithic (1966, 2, 23, 1).

Bronze *chih* and cover, both decorated with vertical ribbing. Ht. 7½ in. Shang, 12th-11th cent. B.C. (1966, 2, 23, 2).

Bronze *ku* with vertical flanges. Ht. 12 in. Shang, 12th-11th cent. B.C. (1966, 2, 23, 3).

Bronze helmet-shaped *chüeh*, three character marks under handle. Ht. 8 in. Shang, 12th-11th cent. B.C. (1966, 2, 23, 4).

Bronze group of two wrestlers standing and grappling. Ht. 4¼ in. 5th-4th cent. B.C. (1966, 2, 23, 5).

Bronze spear-head decorated with three masks in relief on each side of the haft. L. 10½ in. 4th cent. B.C. (1966, 2, 23, 6).

Bronze dragon handle in decorative style. L. 6¼ in. 5th-4th cent. B.C. (1966, 2, 23, 7).

Bronze *ko* axe-head. L. 10 in. 4th cent. B.C. (1966, 2, 23, 8).

Bronze spear-head with flat wide blade. L. 10¾ in. Shang, 12th-11th cent. B.C. (1966, 2, 23, 9).

Bronze spear-head with ribbed leaf-shaped blade and tang. L. 11½ in. 6th-5th cent. B.C. (1966, 2, 23, 10).

Bronze spear-head with mark of serpent and hand. L. 8½ in. Hunan, 5th-4th cent. B.C. (1966, 2, 23, 11).

Bronze sleeve-weight in form of a feline animal lying on a conventional hill. W. 2¾ in. 5th-4th cent. B.C. (1966, 2, 23, 12).

Bronze horse in the round with inlaid eyes. Ht. 2¼ in. W. 2¼ in. Ordos, 1st cent. B.C. (1966, 2, 23, 13).

Bronze tiger pendant. Ht. $1\frac{1}{4}$ in. Ordos, 1st cent. B.C. (1966, 2, 23, 14).

Bronze spear-head with very slender blade, ribbed. L. $9\frac{3}{4}$ in. 4th cent. B.C. (1966, 2, 23, 15).

Polished hardstone shouldered axe. L. $2\frac{1}{2}$ in. W. $2\frac{3}{8}$ in. Neolithic, before 7th cent. B.C. (1966, 2, 23, 16).

The above sixteen items were all *bought from the Spencer-Churchill Collection, Northwick Park.* (1966, 2, 23, 1-16).

Prints, Drawings, and Paintings

Handscroll in ink and light colours on paper, 'Thatched Cottage in the Western Mountains', by T'ang Yin (1466-1524). L. $57\frac{1}{2}$ in. (1965, 7, 24, 07).

Handscroll in ink and light colours on paper, 'Scenes in the Life of the People', by Wu Wei (1459-1508). L. 16 ft. 6 in. (1965, 7, 24, 08).

Handscroll in ink on paper, 'Flowers of the Four Seasons', by Wang Ku-hsiang (1501-68). L. 8 ft. 10 in. (1965, 7, 24, 09).

Album of eight landscape drawings by early Ch'ing masters (Hu Yu-k'un, Ch'ên Hung-shou, Tsou Ch'ê, Chu Han-chih, Kao Ts'ên, Shih Lin) (1965, 7, 24, 010).

Album of eight landscapes in ink and light colours on paper by Tao Chi (1641-c. 1717) (1965, 7, 24, 011).

Handscroll in ink and colours on paper, 'The Fisherman's Paradise', by Chou Shang-kuan (1665-1750) (1965, 7, 24, 012).

The above six items all *purchased from the Executors of Mrs. B. Z. Seligman from the Brooke Sewell Fund.*

Handscroll in ink on paper, 'Flowers of the Four Seasons', by Ch'ên Shun. Signed and dated 1544. L. $50\frac{1}{8}$ in. *Bequeathed by Mrs. B. Z. Seligman* (1965, 7, 24, 02).

Hanging painting in ink on paper of a landscape with bare trees and a stream, by Wên

Ch'êng-ming (1470-1559). Dated 1542. Ht. $35\frac{1}{2}$ in. W. $12\frac{1}{4}$ in. *Brooke Sewell Fund* (1965, 10, 11, 01).

Handscroll in ink and light colours on paper, a landscape after Wên Ch'êng-ming. *Transferred from the Department of Oriental Printed Books and Manuscripts* (1965, 12, 17, 04).

Eight colour-printed woodcuts of rural subjects. K'ang Hsi period (1662-1722). *Transferred from the Department of Oriental Printed Books and Manuscripts* (1965, 12, 17, 05-012).

Hanging painting in ink on paper, landscape by Chang Dai-chien. Signed and dated 1935. Ht. $44\frac{1}{4}$ in. W. 15 in. (1966, 6, 13, 07).

Hanging painting in ink and light colours on paper, landscape by P'u Ju (b. 1887). Ht. 51 in. W. 13 in. (1966, 6, 13, 08).

JAPAN

Prints, Drawings, and Paintings

Hand-coloured fan-print attributed to Hasegawa Mitsunobu; c. 1740 (1965, 7, 24, 01).

Painting in colours on silk of a seated Bijin. School of Utamaro (signed Utamaro). Early 19th cent. *Bequeathed by C. Maresco Pearce, Esq.* (1965, 7, 24, 04).

Six-fold screen painting in ink and light colours of scholars in a mountain retreat. School of Sesshū, 16th cent. *Bequeathed by C. Maresco Pearce, Esq.* (1965, 7, 24, 03).

Otsue painting with grotesque figures. Probably 20th cent. *Presented by Michiaki Abe, Esq., and Yasuo Shimada, Esq.* (1965, 10, 13, 01).

Pair of six-fold screens in gold leaf over moriage, gold and silver paper, and colours, representing the four seasons with sun and moon. Kanō School, second quarter of the 17th cent. (1965, 10, 12, 01-02).

Woodcut print by Hiroshige, No. 18 of a half-size series of the 'Fifty-Three Stations

of the Tōkaidō'. 19th cent. *Presented by Kaoru Fujioka, Esq.* (1965, 10, 14, 01).

Two woodcut prints by Hiroshige, Nos. 49 and 52 of the 'Gyōshō' series of the 'Fifty-Three Stations of the Tōkaidō'. 19th cent. (1965, 12, 17, 01-02).

'Daizen Shoku reifuku zue', hand-painted copy by Miamichi Chikatsune of a book on the manners of the Imperial kitchen by Fujiwara no Tadayori. Dated Kansei 6 (1794). *Transferred from the Department of Ethnography* (1966, 1, 5, 01).

Sketchbook in ink and colours on paper by Kagawa Hōen. 19th cent. *Presented by Collingwood Ingram, Esq.* (1966, 5, 5, 01).

Woodcut print by Kiyonaga of a scene from the play 'Ōakinai Hiru-ga Kojima'. Ōban. 1784 (1966, 6, 13, 01).

Woodcut print by Kuniyoshi, one of a set of 'Fifty-Three Stations of the Tōkaidō' (Stations Hodogaya-Hiratsuka). 1834-5. (1966, 6, 13, 02).

Woodcut print by Hiratsuka Unichi of carnations. 1925 (1966, 6, 13, 03).

Woodcut print by Natori Shunsen, bust portrait of the actor Ichikawa Ennosuke. 1927 (1966, 6, 13, 04).

Triptych woodcut print, signed Shōkoku-sei, of a Spiritualist Séance with a Mr. Banks. Dated Meiji 28 (1895) (1966, 6, 13, 05).

Two sheets of ink figure sketches by Yoshitoshi (1839-92). Ukiyoe School (1966, 6, 13, 06).

Antiquities

Ivory netsuke of a fox as a mendicant priest, signed Masayuki. Ht. 1.9 in. 18th-19th cent. (1965, 7, 31, 12).

Stained ivory netsuke of Hotei with bag, signed Masamori. L. 2 $\frac{3}{4}$ in. 18th-19th cent. (1965, 7, 31, 13).

Wood netsuke of man with ivory fox mask, signed Hōzan. Ht. 1.4 in. 18th-19th cent. (1965, 7, 31, 14).

Stained ivory netsuke of Bente with scroll, sitting on Karashishi. Ht. 2.1 in. 18th-19th cent. (1965, 7, 31, 15).

The above four items *bequeathed by Mrs. W. W. Acworth.*

Black-lacquered document box decorated in silver *makie* and inlaid in mother-of-pearl with grasshoppers and crickets. L. 17.3 in. Ht. 3.9 in. Late 12th cent. *Brooke Sewell Bequest* (1965, 10, 12, 1).

Pottery storage jar with natural yellowish ash glaze. Ht. 20 $\frac{3}{4}$ in. Shigaraki ware, 16th cent. *Brooke Sewell Bequest* (1965, 12, 18, 1).

KOREA

Prints, Drawings, and Paintings

Painting in colours and gold on silk of Kan-non holding the lotus vase. Ht. 67 $\frac{3}{4}$ in. W. 27 $\frac{1}{2}$ in. Anonymous. 14th cent. *Brooke Sewell Bequest* (1965, 12, 17, 03).

Antiquities

Bronze bell with dragon-head finial and figures in relief. Ht. 14 $\frac{1}{2}$ in. Diam. 8 $\frac{3}{4}$ in. Koryu period, 12th-13th cent. *Brooke Sewell Bequest* (1966, 2, 21, 1).

Porcellaneous stoneware cup and stand, decorated with flowers and black slip on celadon ground. Cup: Ht. 2.8 in., diam. 2 $\frac{1}{2}$ in. Stand: Diam. 5 in. Koryu ware, 13th cent. *Presented by H. Fagan, Esq.* (1965, 10, 15, 2).

SOUTH-EAST ASIA

Antiquities

Brown-glazed pottery war elephant with remains of riders and attendant warriors. Ht. just under 12 in. Svargaloka, Sawankalok (Siam), 14th cent. (1966, 2, 14, 1).

Brown-glazed pottery ewer in shape of an elephant. Ht. 5 $\frac{1}{2}$ in. Chalian, Sawankalok (Siam), 14th cent. (1966, 2, 14, 2).

White-glazed pottery jar and cover of the 'Persimmon' type. Diam. 2 $\frac{1}{2}$ in. Svargaloka, Sawankalok (Siam), late 14th cent. (1966, 2, 14, 3).

Celadon-glazed pottery bowl decorated with cut vertical lines. Diam. 7.2 in. Svargaloka, Sawankalok (Siam), late 14th cent. (1966, 2, 14, 4).

Pottery bowl decorated with brown patterns on a white ground. Diam. 6½ in. Svargaloka, Sawankalok (Siam), 14th cent. (1966, 2, 14, 5).

Pottery bowl and cover decorated in bluish brown on a white ground. Diam. 3½ in. Svargaloka, Sawankalok (Siam), 14th cent. (1966, 2, 14, 6).

Pottery bowl decorated in white reserve on a brown ground. Diam. of mouth 2½ in. Svargaloka, Sawankalok (Siam), 14th cent. (1966, 2, 14, 7).

Small celadon-glazed pottery jar decorated in greyish blue. Diam. at shoulder 3 in. Svargaloka, Sawankalok (Siam), 14th cent. (1966, 2, 14, 8).

Coarse porcelain bowl on a high foot, decorated in underglaze blue. Diam. 4.9 in. Annamese ware, ? late 15th cent. (1966, 2, 14, 9).

Small proto-porcelain jar decorated in relief under a celadon glaze. Diam. 2½ in. Annamese or Sawankalok, late 14th cent. (1966, 2, 14, 10).

Grey pottery ewer with primitive loop handle, decorated with incised designs under a brown glaze. Diam. at mouth 7 in. Cambodia, 10th–12th cent. (1966, 2, 14, 13).

Greyish pottery vase with incised bands under a brown glaze. Ht. 7½ in. Cambodia, 10th–12th cent. (1966, 2, 14, 14).

Greyish pottery vase with degraded brown glaze. Ht. just under 7½ in. Cambodia, 10th–12th cent. (1966, 2, 14, 15).

Globular jar with designs under a yellowish-brown glaze. Diam. at base 3½ in. Cambodia, 10th–12th cent. (1966, 2, 14, 16).

The above fourteen items *bought from the Brooke Sewell Bequest.*

Fragment of a pottery dish decorated in

brown on a green-glazed ground. Diam. 7¾ in. Probably from Svargaloka (Siam), 14th cent. *Presented by R. S. Jenyns, Esq.* (1966, 2, 15, 5).

Stucco pottery fragment of a lotus petal with raised design. L. 5¼ in. Siam, date uncertain. *Presented by R. S. Jenyns, Esq.* (1966, 2, 15, 6).

Porcelain bowl decorated with flowers in underglaze blue. Diam. 5 in. Annamese, probably late 15th cent. (1966, 6, 17, 1).

PHILIPPINES

Antiquities

Shell bangle from Masbate Island. Diam. 2¾ in. (1965, 10, 16, 1).

Nephrite adze from Batangas Province. L. 2.4 in. Neolithic (1965, 10, 16, 2).

Blue glass bracelet. Diam. 2¾ in. 14th–16th cent. (1965, 10, 16, 3).

Mottled green glass bracelet. Diam. 3.1 in. 14th–16th cent. (1965, 10, 16, 4).

The above four items *presented by J. C. F. Kasten, Esq.*

INDIA AND PAKISTAN

Antiquities

Six pieces of Buddhist sculpture. Collected in the Swat Valley. Gandhara. 3rd–4th cent. A.D. *Given by Mrs. S. A. A. D'Oyly* (1965, 8–1, 1–6).

Bronze figure of Parvati. South India. Early 12th cent. A.D. Ht. 10½ in. *Brooke Sewell Fund* (1965, 10–17, 1).

Two fragments of a doorjamb, carved with Avatars of Vishnu. North Rajasthan. 10th cent. A.D. Ht. 2 ft. 9 in. *Brooke Sewell Fund* (1965, 10–17, 2).

Bronze figures of Vishnu and his two consorts. South India. About A.D. 1000. Ht. (of Vishnu) 1 ft. 5½ in. *Brooke Sewell Fund* (1965, 10–17, 3–4 and 1965, 12–13, 1).

Bronze figure of seated Lakshmi. Kerala.

10th cent. A.D. Ht. 8 in. *Brooke Sewell Fund* (1965, 12-14, 1).

Schist figure of Surya. Southern Deccan. About A.D. 900. Ht. 3 ft. 2½ in. *Brooke Sewell Fund* (1965, 12-15, 2).

Granite figure of seated Vishnu. South India. About A.D. 1000. Ht. 3 ft. 8 in. *Brooke Sewell Fund* (1965, 12-16, 1).

Bronze figure of seated Buddha. Panjab Hills. 8th cent. A.D. Ht. 8.3 in. *Brooke Sewell Fund* (1966, 2-16, 1).

Stone figure of standing Buddha. North India. 6th cent. A.D. Ht. 1 ft. 8 in. *Brooke Sewell Fund* (1966, 2-17, 2).

Bronze figure of seated Buddha. Probably Swat Valley. 10th cent. A.D. Ht. 6½ in. *Brooke Sewell Fund* (1966, 2-18, 1).

Wood lintel, carved with dancers and musicians. Kerala. 13th-14th cent. A.D. L. 3 ft. 7¾ in. *Given by Douglas Barrett, Esq.* (1966, 2-19, 1).

Wood lintel, carved with scenes from Mahabharata. Kerala. 18th cent. A.D. L. 4 ft. *Given by Douglas Barrett, Esq.* (1966, 2-19, 2).

Bronze figure of standing Parvati. South India. 14th-15th cent. A.D. Ht. 1 ft. 9½ in. *Brooke Sewell Fund* (1966, 4-19, 1).

Bronze figure of standing Surya. North India. 8th cent. A.D. Ht. 9½ in. *Brooke Sewell Fund* (1966, 6-15, 1).

Bronze figure of standing Vishnu. Panjab Hills. 9th-10th cent. A.D. Ht. 9 in. *Brooke Sewell Fund* (1966, 6-16, 1).

Bronze figure of seated Prajnaparamita. Panjab Hills. 9th-10th cent. A.D. Ht. 8½ in. *Brooke Sewell Fund* (1966, 6-16, 2).

NEPAL

Bronze figure of standing Vishnu. Nepal. 13th-14th cent. A.D. Ht. 10 in. *Brooke Sewell Fund* (1965, 12-15, 1).

Copper gilt figure of Vajravarahi. Nepal. 14th-15th cent. A.D. Ht. 7 in. *Brooke Sewell Fund* (1966, 2-17, 1).

ISLAMIC

Pottery dish with underglaze blue-and-white decoration in Chinese style of the 15th cent. Diam. 17 in. Persia: 16th cent. A.D. (1965, 7-29, 1).

Pottery bowl, painted in polychrome lustre. Diam. 7¾ in. Mesopotamia: about 850 A.D. (1965, 7-30, 1).

Pottery bowl, blue-glazed, in the form of a human-headed bird. Ht. 3½ in. Persia: 12th cent. A.D. (1965, 10-11, 1).

Pottery jug decorated with Signs of the Zodiac in relief under colourless glaze. Ht. 5½ in. Persia: 12th cent. A.D. *Brooke Sewell Bequest* (1966, 6-13, 1).

Glass bowl with wheel-cut decoration. Ht. 3½ in. Diam. 5½ in. Persia (Nishapur): 9th-10th cent. A.D. *Brooke Sewell Bequest* (1966, 4-18, 1).

Bronze bowl with Arabic inscriptions cut in relief. Diam. 4½ in. India (Deccan): 16th cent. A.D. (1966, 6-14, 1).

(a) Glass flask with 'pincered' decoration. Ht. 4½ in. Syria: 9th-10th cent. A.D.

(b) Glass goblet with traces of gilded and enamelled decoration. Ht. 5.2 in. Syria: 12th cent. A.D. (c) Sprinkler, blue glass. Ht. 8.2 in. Syria: 12th-13th cent. A.D. (d) Eight glass coin weights. Egypt: Fatimid period (A.D. 969-1170). (a) to (d) bequeathed by *Mrs. W. W. Acworth* (1965, 7-31, 1-11).

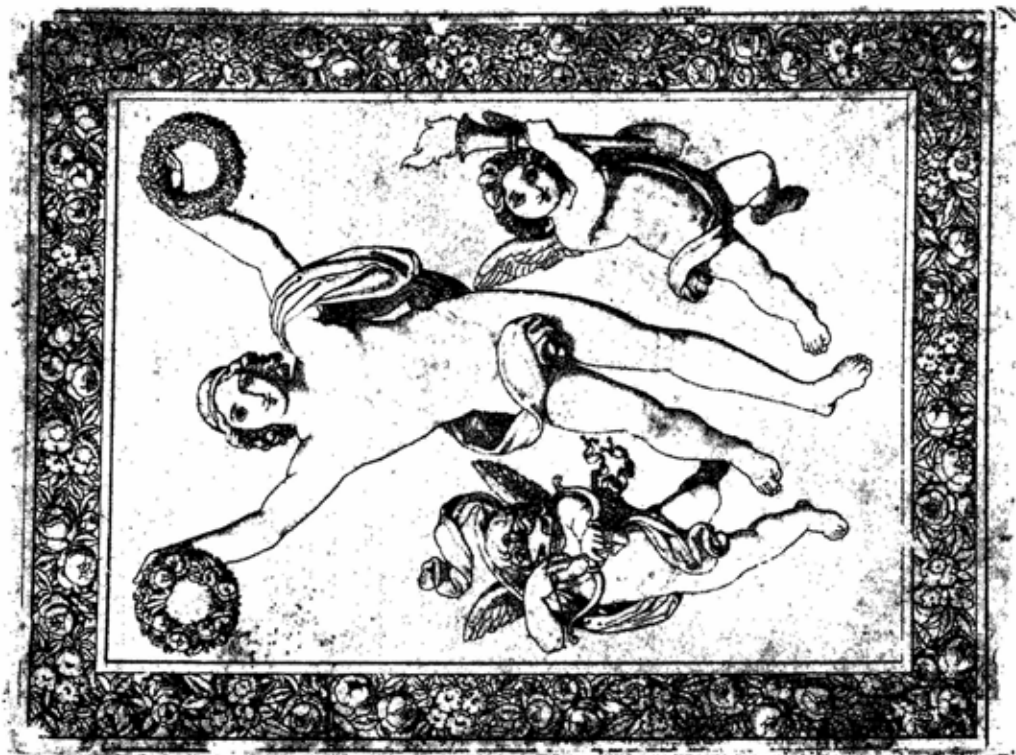
The martyrdom of Tūl-i Zengī. Page from the *Dāstān-i Amīr Hamza*. India (Mughal school), about A.D. 1575. *Brooke Sewell Fund* (1966, 4-16, 01).

The Entry of Christ into Jerusalem. Miniature from the *Dāstān-i Masīh*, the life of Christ in Persian by Fr. Jerome Xavier. India (Mughal school), early 17th cent. A.D. *Brooke Sewell Fund* (1965, 7-24, 05).

Portrait of Abu'l Hasan Āsaf Khān (A.D. 1579-1641). India (Mughal school), about A.D. 1630. *Brooke Sewell Fund* (1965, 7-24, 06).



XVII. THE TITLE-PAGE OF LENAUS *FRÜHLINGSALMANACH*



XVIII. THE BACK AND FRONT COVERS OF THE FRÜHLINGSALMANACH





GEZEHN DER RÖHEN.

XIX. ONE OF THE ENGRAVINGS IN THE *FRÜHLINGSALMANACH*

Constitutie

Statutay Przymileie/ na wafuweb Semiech Keren.

wprowadzony Roku Pańskiego 1550. aż do Roku 1603
aż do Roku 1603. Edynburg.

omnes homines **homines** *homines*

*Canonici
Cate*



*Regulatio
venerabilium*

*Constitutio
venerabilium
Regulatio
venerabilium
Regulatio
venerabilium*

Cum Gratia & Privilegio S. R. M.

w Krakowie

W Drukarni Mikolaja Szarszenbergera.

Krem. Jago Mikolaj Tyrographa.

swawola sie podpisuje

1-2-3-4-8
**CONSTITVCIE
 SEYMV WALNE-
 GO KORONNEGO,
 W Wárszawie, Roku Páńskie-
 go, M. DCIX.**



Cum Gratia & Privilegio S. R. M.
W KRAKOWIE,
*W Drukárni Andrzejá Piotrkowczyká, Typográphá Krolá I. M.
 Roku Páńskiego, 1 6 0 9.*

XXI. THE CONSTITUTIONS OF THE SEVENTEENTH DIET OF
 KING SIGISMUNDUS III VASA. TITLE-PAGE

The arms are those of the united 'republic of the two nations': Poland (eagle) and Lithuania (mounted knight), with those of the Polish branch of the Vasa dynasty in the centre (1235. i. 8 (2))

Poland. Sejmicki R.
**CONSTITVCIE
SEYM V WALNEGO
ORDYNARYINEGO**

**Sześć Niedzielnego Warszawskiego
ROK V PANSKIEGO MDC LXXXIII.**

Die XXVII. Januarij Zaczętego.



**Cum Gratia & Priuilegio S. R. M.
w WARSZAWIE,
Drukował Károl Ferdynánd Schreiber.**

KONSTYTUCYE
S E Y M U
WOLNEGO ORDYNARYINEGO
WARSZAWSKIEGO SZESCIO-NIEDZIELNEGO
ROKU PANSKIEGO MDCCLXXXII.
DNIA 30. MIESIĄCA WRZESNIA
ODPRAWIAJĄCEGO SIĘ.

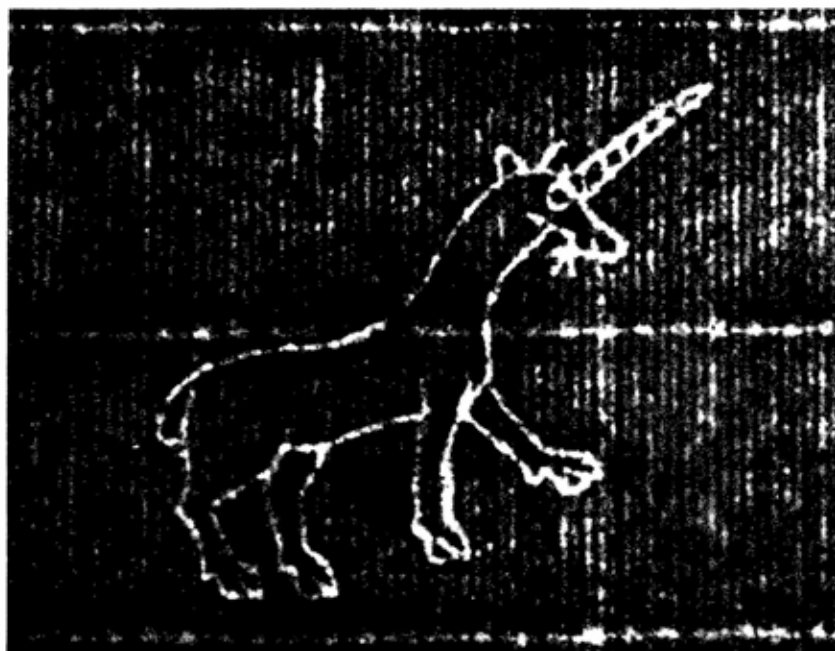


W WARSZAWIE ROKU 1782.

w Drukarni J. K. Mei y Rzeczypospolitey, u XX. Scholaram Piarum.



XXIV. CANTICUM CANTICORUM, FIRST EDITION, UNICORN IMPRESSION [1466]
 Scriverius-British Museum copy: Allegory of Christ and the Church (BVM), pl. II, cracked (reduced)

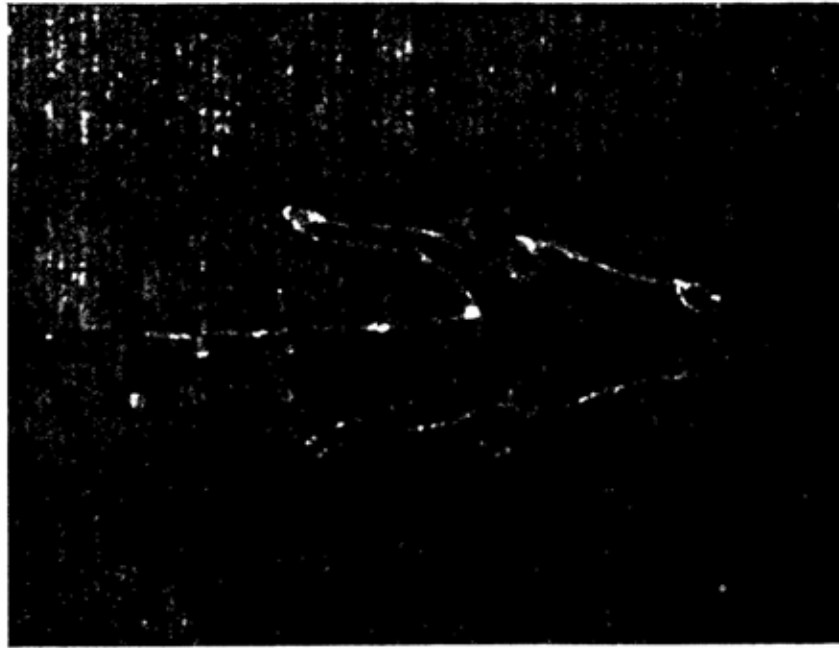
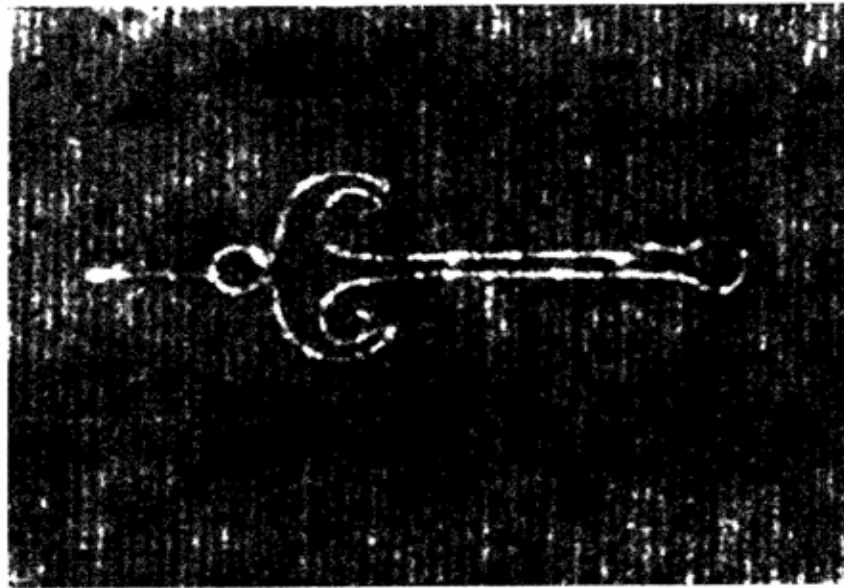


XXV. PRANCING UNICORNS FROM METZ: TWIN WATERMARKS
IN *CANTICUM CANTICORUM*

(Scriverius—British Museum copy), reproduced from Carbon 14 radiograph



XXVI. *ARS MORIENDI*, FIRST EDITION, ANCHOR-BULL'S HEAD IMPRESSION [1466]
Weigel-British Museum copy: pl. VI, *Bona inspiratio angli contra desperationem* (reduced)



XXVII. ANCHOR AND BULL'S HEAD CROSS FROM THE VOSGES: WATERMARKS IN
ARS MORIENDI

(Weigel-British Museum copy), reproduced from Carbon 14 radiograph





Audiens rex quod ab ange-
lo monitus ad eum
venerat statim petici-
onem eius cum gaudio adimple-



Domine labia mea aperies.
 Et os meum annuntiabit
 laudem tuam.
Deus in adiutorium meum

fulcipias audias et exaudias, et uitam //
æternam mihi tribuas. Audi et exaudi
me dulcissima uirgo Maria mater dei
et misericordie. Amen





XXXII. THE DRAGON KING OF THE SEA; Or: 12380/3621

الحمد لله الذي
 من عواري الدهر في بؤره / نيل غسده
 نعاله / انقروم واحقرم بحدر احله
 اينال العلي الفدا / الالفني عاليا
 ربه بحس لطفه الجلي والخي

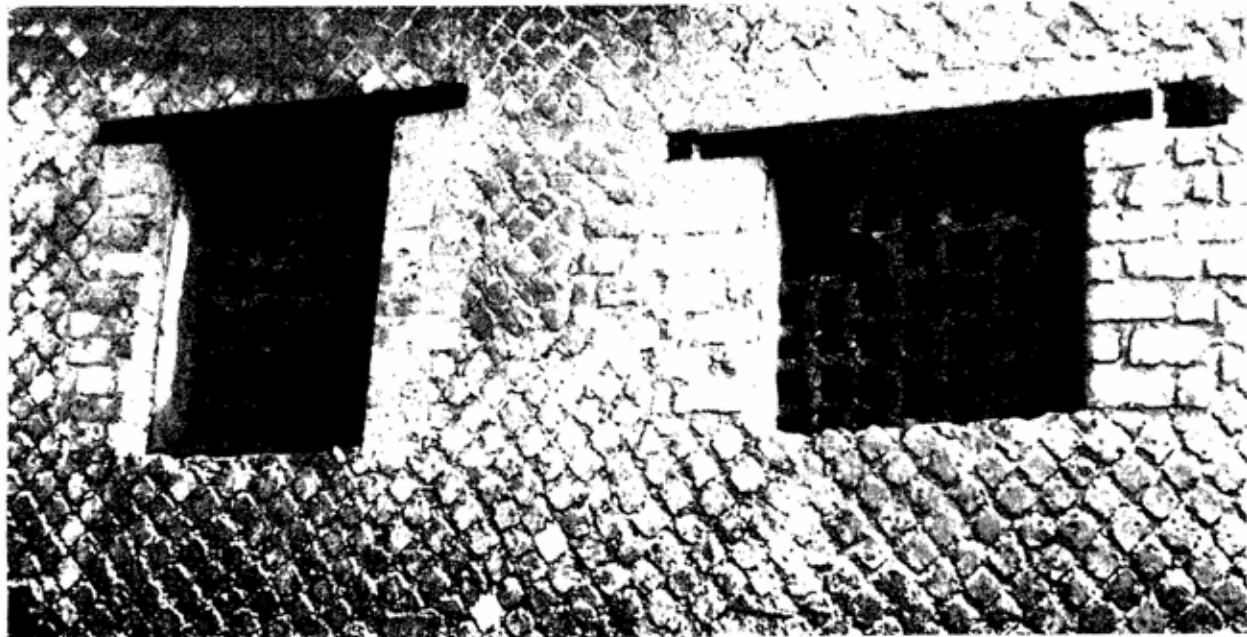


الباب الثاني

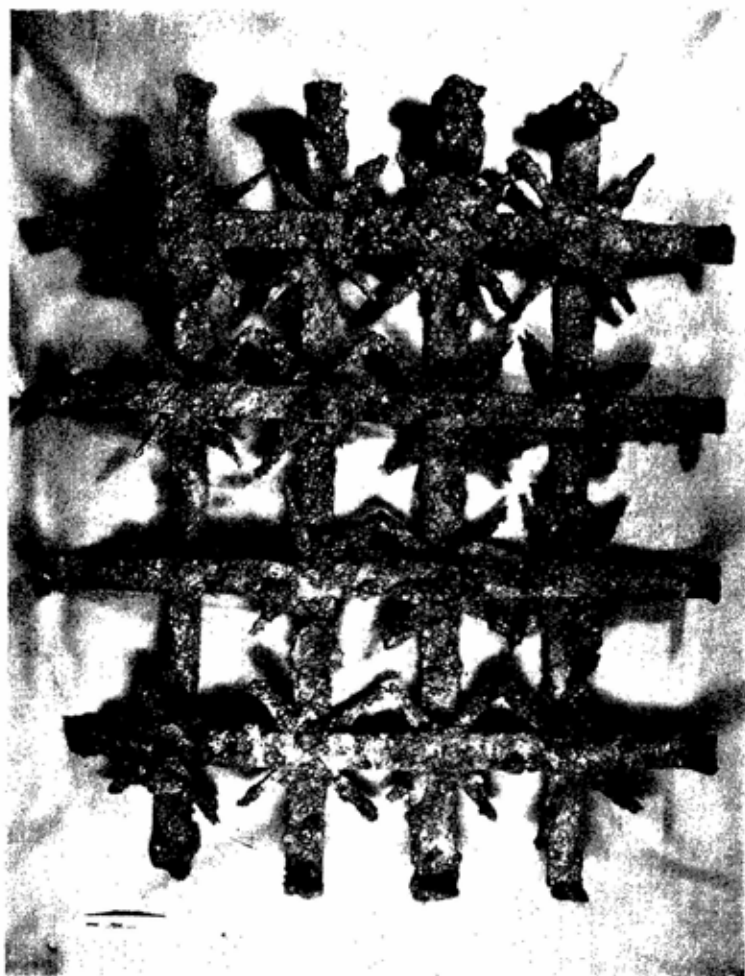
في ظاهراً آداب الصلاة وفي عشره

الاول في حال القاري وهو ان يكون على الوضوء واقفاً على هيئة الادب
والكون اما قائماً واما جالساً مستقبلاً القبلة مطرفاً رأسه غير مشدود وممكن
ولا جالس على هيئة التكبر ويكون جلوسه وخدمه جلوسه بين يدي استاده
وافضل الاحوال ان يقرأ في الصلوة قائماً وان يكون في المسجد فذلك افضل
الاعمال وان قرأ القرآن على غير وضوء وكان مضطجعا في الفراش فله ايضا
فضل ولكنه دون ذلك قال الله تعالى الذين يذكرون الله قياماً وقعوداً
وعلى جنوبهم فانني على الخيل ولكن قدم القيام في الذكر ثم العود ثم الذكر
مضطجعا قال علي كرم الله وجهه من قرأ القرآن وهو قائم في الصلوة كان
له بكل حرف يائه حسنة ومن قرأ وهو جالس في الصلوة فله بكل حرف
ثمنون حسنة ومن قرأ في غير صلوته وهو على وضوء فله ثمنون حسنة
ومن قرأ على غير وضوء فله ثمنون حسنة وما كان من القيام بالليل فهو افضل
لانه ارفع للقلب قال ابو ذر الغفاري رحمه الله ان كثرة السجود
بالنهار وان طول القيام بالليل الثاني في مقدار القراءة وللقرآن عادات
مختلفة في الاستكثار والاقتصار فمنهم من يختم في اليوم واليلة مرة
وتعصم مرتين واتي بعضهم الى ثلث ومنهم من يختم في الشهر مرة واتي
ما يرجع اليه في القديرات قول رسول الله صلى الله عليه وسلم وقد قال
من قرأ القرآن في اقل من ثلث لم ينفقه وذلك لان الزيادة عليه يمنع الترتيل
وقد قالت عائشة رضي الله عنها لما سمعت رجلاً يهذ القرآن هذا ان هذا ما

رضي الله عنه

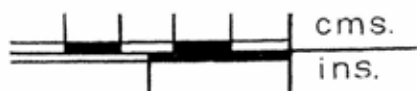


b



a

XXXVI. (a) ROMAN WINDOW-GRILLE FROM HINTON ST. MARY
(b) IRON GRILLES IN POSITION IN HERCULANEUM



XXXVII. FRAGMENTS OF ROMAN
GRILLE FROM MARGATE



XXXVIII. BRONZE FIGURE OF A SQUATTING DWARF, CHINESE.
Early fourth century B.C. Height 10½ in. (1962, 2-14. 1)



XXXIX. BRONZE FIGURE OF A SQUATTING DWARF, CHINESE



XL. BRONZE FIGURE OF A MAN USED AS A LAMP HOLDER
Chinese, from the site of the Lower Capital of the State of Yen, Hopei province. Fourth or
early third century B.C. Height 11½ in. (After *Wen wu*)



XLI. BRONZE FIGURE OF A MAN USED AS A LAMP HOLDER
back of Pl. XL



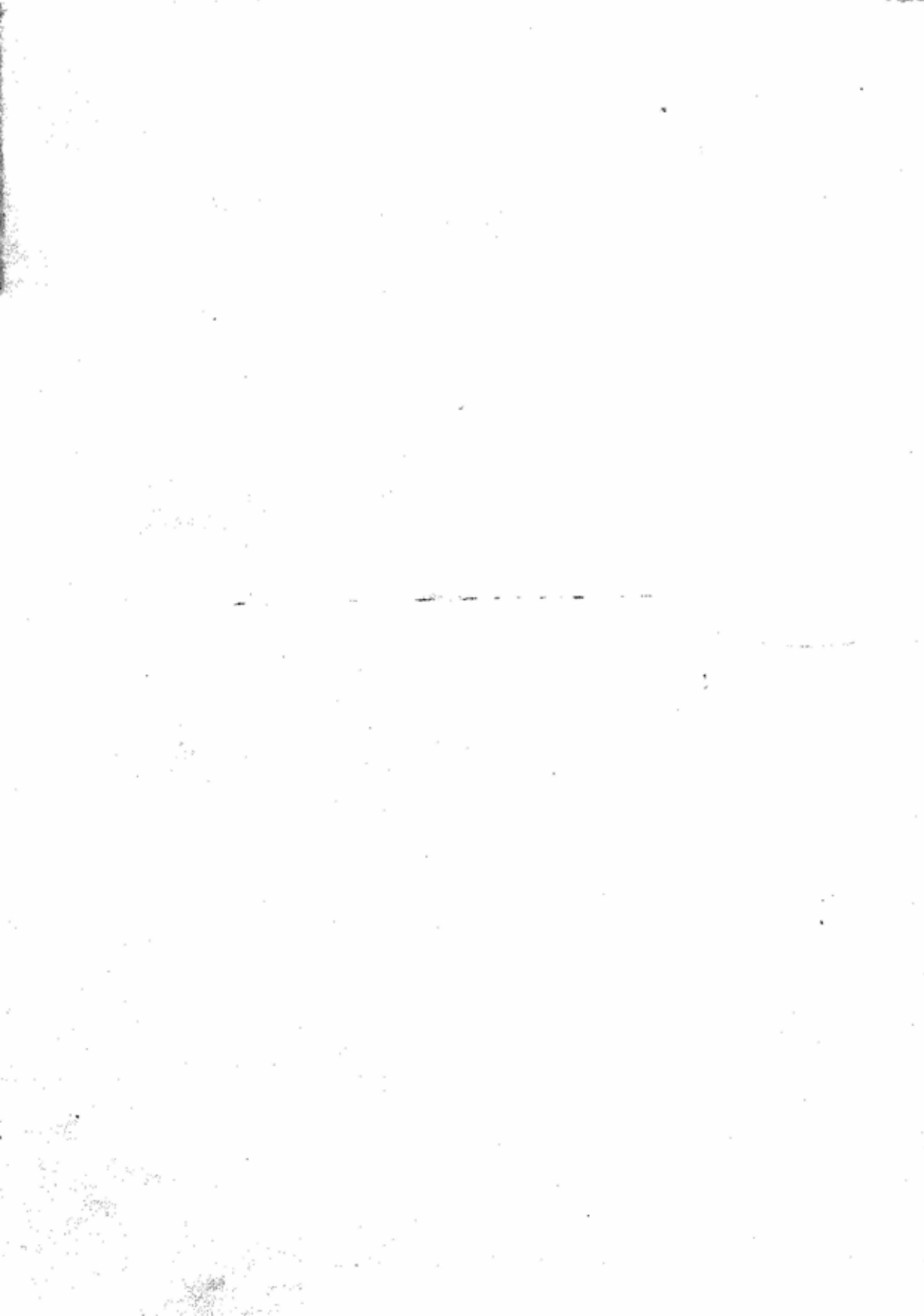
XLII. BRONZE FIGURE OF A MAN HOLDING A LAMP (DETAIL).
Chinese, fourth century B.C. Height of the man $4\frac{3}{4}$ in. (1936, 12-19, 7)



XLIII. BRONZE FEMALE FIGURE. Deccan. 3rd century A.D.



XLIV. TWO GOLD BRACELETS FROM WALDESLADE, KENT



"A book that is shut is but a block"

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